

64  
4 / 2002

Revista de la  
Federación Internacional  
de Archivos Filmicos

Published by the  
International Federation  
of Film Archives

Revue de la Fédération  
Internationale  
des Archives du Film



# Journal of Film Preservation

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**Cover:** Martin Scorsese receives the FIAF Preservation Award from Iván Trujillo. New York Film Festival, 3 October 2001

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**Journal of Film Preservation**  
Half-yearly / Semi-annuel  
ISSN 1609-2694  
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Fédération Internationale des  
Archives du Film - FIAF  
Rue Defacqz 1  
1000 Bruxelles / Brussels  
Belgique / Belgium  
Tel : (32-2) 538 30 65  
Fax : (32-2) 534 47 74  
E-mail : jfp@fiagnet.org

# Martin Scorsese Receives First FIAF Film Preservation Award

Iván Trujillo

## FIAF Film Preservation Award

El Primer Premio FIAF de Preservación Cinematográfica ha sido entregado a Martin Scorsese el 3 de octubre de 2001, durante el 39º Festival cinematográfico de New York. En el discurso pronunciado durante la ceremonia de entrega del trofeo -una lata para película 35mm de 300m de pura plata- Iván Trujillo señaló que se trataba de una oportunidad única en la historia de la FIAF de reconocer la obra de una personalidad exterior a la federación que haya dado un impulso decisivo al movimiento a favor del rescate y salvaguarda del acervo cinematográfico mundial. El presidente enfatizó que "desarrollar la conciencia pública a favor de la causa de la preservación del cine era una meta esencial para la FIAF y que, al respecto, nadie ha sido nuestro mejor aliado que Martin Scorsese". Concluyó diciendo que "celebramos su contribución y empeño en nuestra causa común para el futuro del cine" y le hizo entrega del Primer Premio FIAF de Preservación Cinematográfica. También agradeció al Festival de New York y al UCLA Film and Television Archive, por haber permitido programar *The Night of the Hunter (La noche del cazador)*, de Charles Laughton, película espléndidamente restaurada por UCLA gracias al apoyo del Sr Robert Sturm y de The Film Foundation.

*Message delivered by Iván Trujillo at the ceremony of the Presentation of the FIAF Film Preservation Award to Martin Scorsese, on the occasion of the 39th New York Film Festival on October 3, 2001, at the Lincoln Center.*

Martin Scorsese, friends and organizers of the New York Film Festival, ladies and gentlemen,

Although much has been said about the September 11th attacks in New York and Washington, the shock and the grief have not yet disappeared, particularly in this city that is gallantly recovering its everyday life.

The international cultural community has condemned these tragic and senseless acts. We believe that culture, which is born from a rich and complex tradition in our society, must continue, as a sign of confidence that our society will flourish when the sound and the fury fade away.

What brings us together tonight is the task of preserving cinematic culture as a form of expression unique to the twentieth century, and as a precious heritage for our descendants.

This is a very special occasion for the International Federation of Film Archives. For the first time in our history, our Federation is recognizing the work of someone who has been a major force in supporting film preservation. I thank the New York Film Festival, and also the UCLA Film and Television Archive, which has wonderfully restored *The Night of the Hunter*. I especially thank The Film Foundation and, in particular, Mr Robert B. Sturm, for funding the restoration of the print and the outtakes.

Since its creation in 1938, the International Federation of Film Archives has been involved in the preservation of all sorts of stories told through motion pictures. Some are masterpieces, and examples of human creativity at its very best. Without exception, all of them are cherished documents that provide important information about our history and our dreams.

Working together, FIAF's 126 members have preserved thousands of titles and millions of feet of film. A lot has been accomplished, but, at the start of the twentieth-first century many new challenges await us. New technologies, for example, provoke an entirely new set of questions and have become a priority for our Federation.

Tonight, I want to emphasize that building public awareness for the cause of film preservation is a critical task for FIAF, and in this regard, no other person has done more to foster this awareness, no other person has been a stronger ally of the film preservation movement than Martin Scorsese.

Martin Scorsese is a great film artist. His work expresses both a unique

La FIAF a remis son premier prix de la préservation à Martin Scorsese le 3 octobre 2001, lors du 39ème Festival du Film de New York. Dans son discours de remise du trophée – une boîte de pellicule 35mm-300m en argent - Iván Trujillo déclara qu'il s'agissait d'une opportunité unique dans l'histoire de la FIAF de reconnaître l'œuvre d'une personnalité extérieure à la Fédération qui ait donné un coup de pouce décisif à la sauvegarde du patrimoine cinématographique mondial.

Le président de la FIAF souligna l'importance de l'événement en ajoutant que "conscientiser l'opinion publique sur la préservation du cinéma a toujours été un but essentiel pour la FIAF et que, dans ce sens, personne n'en a aussi bien fait prendre conscience au public, personne n'a aussi bien servi notre cause, que Martin Scorsese". En remettant le trophée, Iván Trujillo conclut sur ces mots: "Nous célébrons ici son importante contribution et son engagement dans la cause commune du futur du cinéma ». Il remercia également le Festival du Film de New York ainsi que la UCLA Film and Television Archive, pour avoir rendu possible la projection de *The Night of the Hunter (La nuit du chasseur)*, de Charles Laughton, un film extraordinairement restauré par UCLA avec l'aide de M. Robert Sturm et de The Film Foundation.



Mary Lea Bandy and Iván Trujillo Bolio present the first FIAF Preservation Award to Martin Scorsese

personal vision and an extraordinary knowledge of cinema's history. His splendid homage to the Italian Cinema, *Il mio viaggio in Italia*, which we will see in this Festival, is but one example of this vision.

But even rarer still, Martin Scorsese is a great artist who is also dedicated to preserving film art for future generations. While he has greatly helped our efforts to safeguard cinema around the world, I am also very happy to report that his own films are being preserved in several of FIAF's archives. Both his films and his eloquent advocacy for preservation inspire us in FIAF to work with even greater passion and dedication.

The International Federation of Film Archives is in your debt, Martin Scorsese. We celebrate your great contribution and commitment to our shared goals for the future of film. Today we ask you to receive the first FIAF Film Preservation Award.

# The Night of “The Night of the Hunter”

Jeffrey Couchman

## FIAF Film Preservation Award

Agradecemos la gentileza de Jeffrey Couchman al permitirnos la reproducción de su artículo *The Night of “The Night of the Hunter”* del que se publicaron fragmentos en el “Daily News” de New York, el 30 de septiembre de 2001. En su artículo, Couchman anuncia al público la inminente entrega del Premio FIAF a Scorsese, pero —sobre todo— señala el lugar que ocupa la película de Laughton en la historia del cine narrando detalladamente las etapas y vicisitudes de la preservación de *The Night of the Hunter* por el UCLA Film and Television Archive.

Nous remercions Jeffrey Couchman d’avoir eu la gentillesse de nous permettre la reproduction de son article *The Night of “The Night of the Hunter,”* dont quelques passages ont été publiés dans le “Daily News” de New York, le 30 septembre 2001. Dans son article, Couchman annonce la remise du Prix de la FIAF à Scorsese mais, surtout, souligne la place importante qu’occupe le film de Laughton dans l’histoire du cinéma, tout en faisant l’historique de la préservation de *The Night of the Hunter* par la UCLA Film and Television Archive.

(Portions of this piece incorporate the original draft of an article by Couchman published in the New York *Daily News*, Sept. 30, 2001.)

The versatile actor Charles Laughton appeared in some ninety plays and films and lent his resonant voice to dozens of recordings and radio broadcasts. But he directed only one film. *The Night of the Hunter* (1955) is itself a singular work in American cinema. Fairy tale, horror movie; realistic, stylized—the film is in an eclectic class of its own.

Audiences had a rare opportunity to see Laughton’s exquisite work on the big screen at the New York Film Festival, Oct. 3, 2001, where it was accompanied by outtakes from the film. Best of all, they saw a print that had been painstakingly restored by the UCLA Film and Television Archive. (The same print was shown later in October for a week-long run at Film Forum.)

Also at the festival screening, the International Federation of Film Archives presented its first FIAF Award for Preservation. The recipient was Martin Scorsese. Richard Peña, chairman of the New York Film Festival selection committee and program director of the Film Society of Lincoln Center, said in remarks from the podium that although it was not customary for the festival to give awards, it was in this case “an honor and a privilege” to help promote the cause of film preservation.

Award, venue and film came together with perfect logic—a convergence orchestrated by FIAF.

As a 63-year-old organization with 125 members in 71 countries, FIAF has preserved thousands of films. Yet its work remains obscure to the general public. “We have discussed for a long time how to make the organization better known,” said Steven Ricci, secretary general of FIAF and head of research for the UCLA Film and Television Archive. “And one of the thoughts that we had was to present films under the FIAF banner at major festivals.” Along with that came another thought. Mary Lea Bandy, chief curator of film and video at the Museum of Modern Art and a co-chair (along with Ricci and Robert Daudelin) of the FIAF awards committee, explained that FIAF also “wanted to honor someone outside the Federation who has importantly contributed to the understanding of preserving our film heritage.” Scorsese was FIAF’s unanimous choice.

In presenting the award (a 1000-foot film can of pure Taxco silver), FIAF president Iván Trujillo said, “No other single figure has done more to build the awareness for preservation. No one has been a stronger ally of the film preservation movement than Martin Scorsese.”

The proof of that is in the work of The Film Foundation, which Scorsese, along with seven other filmmakers, started up in 1990. The Foundation has supported the preservation and restoration of a long list of films.

Prominent on that list is *The Night of the Hunter*. Robert B. Sturm, founder and chairman of Catch 23 Entertainment, provided The Film Foundation with funds for the archival work on Laughton's film (along with three other works from the 50s: *The Barefoot Contessa*, *The Big Sky* and *Fair Wind to Java*).

Scorsese himself holds *The Night of the Hunter* in high esteem. "It's an extraordinary film," he said at the award ceremony. "I saw it at the age of 12. It's never left my consciousness. I envy those of you who've never seen it. You're going to experience something quite unique."

The unique artistry of the film, as well as its importance to Scorsese, were good reasons for selecting the restored *Night of the Hunter* to accompany the FIAF award. But there were other reasons. "We were looking for a film which had international elements," said Ricci. As an American work directed by an Englishman, *The Night of the Hunter* met that criterion. Also, the picture stars Lillian Gish, an icon of film history and, in Bandy's words, "the best friend that MOMA ever had, who created her own preservation fund so we could go on restoring the rest of the Griffith films."

A reason even more compelling to a federation of film archives was the fact that Charles Laughton, in preparing for his directorial debut,



Robert Mitchum in *The Night of the Hunter*, Charles Laughton. Courtesy of MGM.

screened D.W. Griffith films preserved by the Museum of Modern Art. Terry Sanders, second-unit director on *The Night of the Hunter* (and active today as a documentary filmmaker whose works include Lillian Gish: *The Actor's Life for Me*), recalled that he and Laughton watched a 35mm, hand-colored print of *Intolerance* which MOMA had sent out to Hollywood. From the poor-quality, 16mm prints that Sanders had seen at UCLA film school, he had gained the impression that "those people back there had terrible equipment and their film was awful, and they didn't know anything." Then he saw the archival print, "and it was the sharpest, clearest, most beautiful photography I'd ever seen in my life, much sharper than anything that you see today."

Laughton also had his cinematographer, Stanley Cortez, look at Griffith films from the Modern. *The Night of the Hunter*, then, is a monument to the very idea of film preservation. "It's a film that was restored by an archive," said Ricci, "but its making was influenced by the work of another archive. Once this title was put on the table, everybody agreed that we should show it."

The New York Film Festival selection committee readily concurred in the choice. To Peña, the film is "one of the great examples of an absolutely personal work emerging from Hollywood cinema." And personal vision is, he believes, "what the New York Film Festival has always been about."

Which brings us to the film itself.

Laughton's work is based on a best-selling 1953 novel by Davis Grubb, in which a psychopathic preacher (played by Robert Mitchum) murders a

young widow (Shelley Winters) and pursues her two children, John (Billy Chapin) and Pearl (Sally Jane Bruce), down the Ohio River. In conventional hands, the film would no doubt have been a straightforward thriller. But it was the independent producer Paul Gregory (the man behind Laughton's legendary stage productions of *Don Juan in Hell* and *John Brown's Body*) who bought the book, persuaded Laughton to direct and convinced United Artists to back the film. Although James Agee was hired as screenwriter, various accounts credit Laughton himself with shaping the final script. In doing so, he remained faithful to the novel's story and dialogue.

Yet nothing in Grubb's book suggests the stylistic variety of the film. At times, it has a pastoral feel reminiscent of silent movies by D.W. Griffith (those archival viewings paid off). At other times, its shadowed imagery evokes German Expressionism. Laughton depicts a world that is by turns familiar (precisely observed details of small-town life) and otherworldly (a nighttime journey along a river where, for a time, innocence eludes evil). Through visuals lyrical and grotesque, and through a score by Walter Schumann that is both magical and menacing, Laughton creates a tender nightmare.

The film's visual audacity reveals a first-time director happily experimenting. Laughton was helped in his explorations by a cinematographer with a kindred spirit and a touch of genius. Stanley Cortez was a born experimenter, best known for his work on Welles's *The Magnificent Ambersons* (1942). In Charles Higham's book *Hollywood Cameramen*, Cortez claims that of all the directors he worked with, only two understood light: Welles and Laughton.

Indeed, *The Night of the Hunter* may be a dramatic study of good and evil, but it is also a film about the drama of light.

All the more important, then, to view a pristine print. "Copies had been made in the past, but those were mostly from dupes that were a couple of generations down the line," said Bob Gitt, who supervised the work on *Night of the Hunter* as

preservation officer at the UCLA archive (his many previous restoration projects include Rouben Mamoulian's *Becky Sharp* and Frank Capra's *Lost Horizon*). "We wanted to go back to the original camera negative and get the best possible new prints and new preservation materials. And that's what we did."

Simple as that sounds, the work took an entire year and required the efforts of more than a few people (among them, Nancy Mysel at UCLA; John Kirk from MGM; David Cetra and Joseph Olivier from Cinetech; John Polito of Audio Mechanics; Simon Daniel and Peter Oreckinto at DJ Audio). The project involved both preservation (the safeguarding of the film for the future) and restoration (trying, as Gitt said, "to bring back the quality of the original").

The negative had to be repaired first. Gitt and his colleagues fixed bad splices and replaced three damaged sections with high-quality footage.



Lilian Gish in *The Night of the Hunter*, Charles Laughton. Courtesy of MGM.



They were able to print that footage from a 1955 “protection master” just before it succumbed to vinegar syndrome—the breakdown of acetate film into an acid that smells like Newman’s Own salad dressing.

The original soundtrack negative had vanished, probably as a victim of vinegar syndrome. That could have been a blow to the restoration—and not only because of Schumann’s haunting score. Laughton occasionally heightens the sounds on his track for dramatic effect, and the voices of Mitchum and Gish (a kind of fairy godmother to the children in the film) are both rich and hypnotic on either side of the moral divide.

Luckily, the protection master yielded good sound. Luckier still, film enthusiast Weimer Gard (a friend of Elsa Lanchester, Laughton’s widow) donated to UCLA original magnetic recordings which provided even better sound for roughly sixty per cent of the film. The latest digital technology was used on the entire soundtrack to remove pops, clicks and other noise without hurting the original analog sound.

Masters and prints are now on polyester film stock meant to last hundreds of years. But that, Gitt pointed out, is what “we used to be told about acetate. We’ll keep our fingers crossed.”

The restored prints contain no new scenes, but they can truly be called “new and improved.” As Gitt explained, “printing technology has improved so much in the last fifty years that the new prints are actually slightly better than the 1955 prints made off the same negative.”

The sharpness and depth of the image restore the range of grays in, for instance, a picnic sequence of dappling sun that reveals Laughton’s Impressionistic sense of light. Also more sharply defined now are scenes of high contrast, studies in the art of chiaroscuro: houses lit up against the night or the preacher riding a horse on the horizon, singing a hymn to the dawn.

Seeing *The Night of the Hunter* in its restored splendor is a poignant reminder of what might have been had Laughton directed more films. In addition, the outtakes seen at the New York Film Festival display Laughton’s encouraging and patient manner on the set. (UCLA has preserved some eight hours of outtakes from *The Night of the Hunter*, which provide invaluable understanding of Laughton the director.) We glimpse his skill with actors—and witness his unusual technique of not slating individual takes, thus letting the actors stay in the moment as they try out different approaches—and we gain a sense of why cast and crew have always spoken highly of Laughton.

Unfortunately, the film was a commercial failure on its release. According to Paul Gregory, that disappointment was “killing” for the novice filmmaker. Plans to direct another film—an adaptation of Norman Mailer’s *The Naked and the Dead*—withered away, and Laughton resumed his acting career (and continued to direct in the theater).

Today, of course, audiences savor the imagery that apparently bewildered the 1955 viewers. Witness the extended applause at the end

of the New York Film Festival screening. Thanks to Bob Gitt, the UCLA archive and the many collaborators on *The Night of the Hunter* restoration, we—and future generations—can appreciate all the more the one film Charles Laughton left us.

Indeed, if I may add a final topical thought, the restored print helps us see the film anew in more ways than one. *The Night of the Hunter*, with its iconic image of fingers tattooed “LOVE” and “HATE,” is tragically pertinent these days. It is, after all, a portrait of evil cloaked in piety. The preacher adheres to what he calls “the religion the Almighty and me worked out betwixt us”—a religion driven by hate, praying to a god of violence (“Not that you mind the killin’s,” says the preacher to his god). The film well knows, as Gish’s character says, that “it’s a hard world for little things.” Yet it assures us the children will survive, for “they abide and they endure,” even as it reminds us to keep watch, by day and night, for the hunters among us.



Bob Gitt restoring Charles Laughton's *The Night of the Hunter*. Courtesy of UCLA Film and Television Archive.

# Preserving Film Outside the Vaults: A Report on Projection, Shipping and Temporary Storage Facilities

Paolo Cherchi Usai

## Open Forum

*Editor's note:* What follows is an excerpt from an essay prepared for the conference held by the Danish Film Institute in Copenhagen on November 2001, in celebration of its 60th anniversary. The complete version of the paper will be published by the Danish Film Institute in the proceedings of the symposium. The "Facility Condition Report" referred to in the essay will be reproduced in the book, and will be made available by George Eastman House via internet in the near future.

Let us assume, for the sake of argument, that production of motion picture stock for projection prints has been discontinued already. In a scenario of this kind, archive and museum curators are likely to find themselves split between two currents of thought. Some (labeled by some as the right-wing party of the archival community) have already determined that because film is now irreplaceable, no print held by the institution is going to be shown ever again as such, in the name of long-term preservation. (Film festivals will be the first casualties of the new state of things, as they will have no choice other than showing the history of cinema through other media.)

The other half of the archival world (let's call it, for the sake of symmetry, the "liberal" party) takes a slightly different approach. While digital preservation is being made, they want to do something with the viewing prints created before the demise of film stock. They were called "projection prints" for a reason, right? They were meant to be screened

(there are even intermediate negatives that were meant to protect the film in the event that a copy was damaged), and they are in fine shape, so let's exhibit them. In the archive itself? Yes, because archives are supposed to know how to better handle them. Loan them to other archives and festivals as well? It depends. Certainly not to the festivals which used to return the prints in a sorry state. After debating which venues are worth being given the privilege to continue showing photochemical versions of the cinema (possibly with some attempts to create a Guild of Worthwhile Festivals, an élite of institutions whose reputation is

George Eastman House, the Dryden Theatre.  
Courtesy of George Eastman House



earned through a consistent respect for the artifacts), a compromise is suggested as a sort of ideological bridge between the moderates and the extremists: as FIAF was originally supposed to be a club of institutions trusting each other, a way can be found to let fellow members continue to enjoy what was once their exclusive privilege -- being allowed to exhibit prints coming from another archive or museum, at specific conditions and under clearly defined restrictions. Being friends or members of a Mutual Admiration Society is no longer enough: you also have to guarantee that the print dispatched to your archive will be treated exactly in the same way it would be treated in mine, so that there would be no difference between the look of a copy before and after its screening in a different venue.

The word "guarantee" is of course loaded with problematic implications, and needs to be qualified. There are a number of criteria by which the physical integrity of a print can be ensured. Fine arts museums have been borrowing artworks from each other for centuries, and have come up with a precise set of requirements in order to do so. These requirements are spelled out in a document called a "condition report" -- a totally unknown entity for moving image archives, whose managers are aware at best of a one-page document called "inspection sheet", or, at worst, have some subjective memory of what prints are in good shape and what aren't. But in a fine arts museum there are at least two types of condition reports: one dealing with the physical status of the object itself (which is what moving image archives have been doing so far); the other with the technical, environmental and logistical issues surrounding the exhibition of the object outside the museum's premises.

The structure of a typical condition report of this kind reflects the various phases of the collaboration between two institutions loaning prints to each other; we will now browse through these documents, so to speak, chronologically rather than structurally, addressing questions in the order in which they arise in the actual museum practice. When an artifact is temporarily moved from one institution to another, the transaction normally takes the form of a contract specifying the terms and conditions for the loan. This practice is unknown or unfamiliar to the majority of moving image archives of the present time, for at least two reasons. The first is connected to the tradition of the archival community, where exchange of prints for screenings has always been decided upon a verbal agreement between the parties or through a fairly straightforward correspondence: a curator or a programmer asks for another curator or programmer about the availability of a certain print, and if the print is there the copy is sent to the borrowing venue after copyright has been cleared. Things are not so simple in a museum, as the parameters of the loan must be spelled out in much greater detail; interestingly enough, the moving image archive is more than reluctant to follow this approach. The fact that most archives do not have staff assigned to perform this specific task is beside the point. A more convincing reason for their reluctance is that moving archives don't really care much about contracts when it comes to fellow institutions: there is a promise that a certain print will be shipped back by a certain date, but then who cares if the copy actually comes back a few days after the agreed term? A contract including the provision that

George Eastman House (GEH) ha elaborado un modelo de 'Informe sobre condiciones de utilización' aplicable al trato de las películas durante su transporte y proyección fuera del archivo. Este informe fue inspirado del Gallery Condition Report habitualmente utilizado por los museos que tienen a su cargo el transporte y exhibición de pinturas, esculturas y otros objetos de valor. Este tipo de Informe apunta a plantear tres series de cuestiones: ¿Cómo son tratadas las películas durante la delicada fase del transporte al prestatario? ¿En qué condiciones ambientales son almacenadas antes y después de la proyección? ¿Cómo son tratadas en la cabina de proyección? Hasta ahora, tanto los malos tratos suministrados a las copias durante la proyección y el transporte como su almacenamiento transitorio inadecuado eran considerados como problemas secundarios, ya que se estimaba que era fácil reemplazar las copias en caso de daños graves o irreversibles. Con toda probabilidad esto cambiará en el futuro, ya que la película fotográfica va a ser reemplazada por la tecnología digital que, por ende, al disminuir la producción de película cinematográfica, cada copia se irá transformando en un objeto único e irremplazable. Resulta pues importante que, como medida de prevención, se adopten e implementen criterios de manipulación de materiales cinematográficos más coherentes que los que rigen actualmente. El modelo de informe (cuyo cuestionario estará a disposición en el sitio Web de GEH), es a la vez un documento de discusión y un instrumento de trabajo que anticipa el tiempo en el que las copias de proyección ya no serán consideradas como objetos desechables.

no unauthorized duplication will be made of the borrowed film is perceived as an insult, even though everyone knows that the history of the film archive movement is constellated with illegal copies made in-house (when there is a laboratory or a video duplication machine) or even off-premises, in the period during which the archival print is abandoned to its own fate; besides, who will ever check? Who has the authority to administer sanctions in the event of a breach of the contract? Because they know there can be no such sanctions except for the (unlikely) ostracism from the archival community, contracts are regarded with a mixture of indifference and contempt. However, we are dealing here with a different scenario (remember, film stock is no longer in production). When film was duplicated onto film, few archives would ask the borrower to submit a proof of insurance: if a print was lost, stolen or damaged, the borrowing institution would probably say "sorry", and that was that. In the event of a flagrant error of the borrower, the loaning archive would probably ask to be reimbursed for the cost involved in the creation of another print, which is to say that the insurance cost of an archival loan in the photomechanical age would probably not exceed a few thousand dollars or euros, because that is the cost of replacing the damaged or lost copy. (Never mind that you're using over and over again the preservation negative, which is exactly what you are trying to avoid.) In the digital age, however, there is no such possibility. It is assumed that the object to be loaned has been previously duplicated in electronic form, so that a lost print would not involve the definitive loss of the film itself. But now that the print is no longer replaceable, what insurance cost are we going to give to it? The insurance for an average painting of the 19th century is several hundred thousand dollars, and a similar course of action would be only logical for the loan of a film that is now as unique as a Picasso or a Cézanne. It is indeed possible that this factor will play a pivotal role in the archive's decision not to move the film from its premises; but this, too, is beside the point given the circumstances described here. In our hypothetical framework, the museum has already decided to loan the print, and the borrower is ready to play by the book. Let's just add, as a footnote, that sooner or later all repositories of archival moving images where the film on a photographic carrier has an archival value in itself will be forced to address this rather unpleasant hurdle in the course of their dealings with other organizations.

But this, unfortunately, is only the beginning of our story. Let's assume that a contract has been drafted and agreed upon, and that the insurance value has been established. It must also be assumed that the agreement specifies the criteria for the shipment of the artifact from one institution to another. In a fine arts museum, insurance is covered on a so-called "wall-to-wall" basis, meaning that the insurance company will pay for whatever happens to the print from the moment it leaves the premises of the loaning institution to the time when it reaches the borrower, and vice versa. This doesn't mean that the dispatcher just takes the print from the archive as it is; in a museum, a staff member (the preparator) ensures that the print is packed in a way that will minimize the possibility of damage during transportation. As we all know, this is a sore point in the current state of things. A good portion of the damage suffered by the copy during the loan process

La George Eastman House a élaboré un prototype de Facility Condition Report sur le traitement des copies lors de leur transport et de leur projection en dehors de l'archive. Ce rapport est basé sur le Gallery Condition Report utilisé communément par les musées en charge de peintures, de sculptures et d'autres objets de valeur. Le but principal de ce rapport est de poser trois séries de questions: Comment sont traitées les copies durant la délicate phase du transport vers l'emprunteur ? Dans quelles conditions environnementales sont-elles entreposées avant et après leur projection ? Comment sont-elles traitées dans la cabine de projection ? Jusqu'à aujourd'hui, les mauvais traitements infligés aux copies lors de la projection ou du transport ainsi que leur entreposage temporaire inadéquat étaient considérés comme des problèmes secondaires, estimant qu'il était aisé de remplacer les copies en cas de dommages graves ou irréversibles. Cependant, à longue échéance, la technologie digitale va remplacer les films photographiques. Ainsi, comme on ne produira plus de pellicule, il y a de fortes chances pour que chaque copie devienne un objet unique et irremplaçable. Par prévention, il est important que des critères plus cohérents en ce qui concerne la manipulation, en dehors de l'archive, des objets relatifs au cinéma soient mis en place et agréés. Le rapport proposé ici est un document de travail qui ouvre la discussion, un outil de travail pour le temps où les copies de projection ne seront plus considérées comme des objets jetables.

happens precisely because of the uneven or insufficient care in preparing the print for delivery. In many archives, an inspection report is prepared before the print is sent out: splices are counted and reinforced when necessary, footage is measured, heads and tails are verified; so far, this is the only "condition report" we know of in moving image archives, but what is worth pointing out here is that the very same control procedure should be implemented when the print is returned to the loaning institution. Some institutions do it, some don't, and this is in itself a source of significant concern.

Let's pretend, however, that in the post-photomechanical world this procedure is already in place. The print has been pulled from the refrigerated vaults and has been staged for at least 24 hours in order to minimize the stress deriving from the abrupt change in temperature and humidity, and is now ready to be shipped. Do we still want to deliver it in cardboard boxes? For some reason, the way archival prints are packed is more or less similar to the way you would pack an object of little or no value. This is because it is taken for granted that the package will be treated quite carelessly during transportation anyway: thrown across hallways, dropped in the runway of an airport, piled up by the door of a projection booth. In some cases, the cardboard box is substituted by a metal container known as a Goldberg (after the name of the manufacturing firm), which offers an only slightly greater degree of protection to the artifact. But the parcel will be treated more or less the same way, if not worse. Professional organizers of exhibitions dedicated to painters, sculptors, photographers and craftsmen designed and adopted many years ago very sophisticated containers or crates for the transportation of their treasures; it's too bad that we had to wait for the end of motion picture stock to recognize the legitimacy of the same need. If it's a projection print or a non-flammable element, come get some more cardboard; if it's nitrate, it will probably be a barrel, probably good enough to satisfy the questionable or bizarre requirements of shipping agencies (one fireproof cardboard box per reel, safety stickers all over the box, even sealed containers!)

But now, in the digital age, the unique print (as all prints have now become very much unique) is no longer wrapped in newspapers to avoid its bouncing within the can; instead, strips of tiny airbags made of neutral material are put in the cans, and then removed before the print is returned to the vaults. Containers are made of fireproof, waterproof fiberglass that can even float on water, and is resilient to bumps and the roughest treatment you can imagine. It is assumed that the people responsible for such treatment are the shipping agents, who don't know how valuable the film has become. In the photomechanical age, films were shipped by mail, courier, or by one of those commercial (and expensive) carriers known for their rapidity in service. Of course, if they lose or damage the print, their financial responsibility is proportional to the insurance you are willing to pay. In the United States and abroad, Federal Express is widely used for film shipping, yet few archives know or make use of a specialized branch of the company, known as FedEx Custom, specifically designed for the transportation of extremely valuable artifacts. If your institution doesn't have a preservation lab, you now send your film to be preserved somewhere, whether Cinema Arts or Cinetech in the United States, Hendersons in

the United Kingdom, Haghefilm, L'Immagine Ritrovata or Studio Cine in continental Europe. Let's imagine that you found the only surviving nitrate of a very rare film. What you do in this case isn't much of a choice, as you really have no choice: you give the nitrate print to a commercial carrier, then wait and hope for the best. There is something illogically perverse in this challenge, often ignored in the name of statistics or past experience (with allegedly reassuring statements such as "FedEx never loses anything", or "it never happened before"), but now that film no longer exists as a commercial entity, sending a film by standard courier should no longer be an option. In a museum, objects of exceptionally high value are hand-carried by a representative of the institution, often by the preparator himself; I don't see how a restored print of *Cabiria* could be safely hand-carried in a suitcase, but maybe two or three people can, and the decision to be in the same aircraft where the print is transported is certainly less arbitrary than giving it to an unknown entity.

So let's assume that the properly staged, thoroughly inspected, adequately crated archival print covered by a substantial insurance value has safely reached the premises of the borrowing institution. Normally, the print is not screened immediately; it arrives a few days or even some weeks before the screening event, and is therefore stored somewhere. Where, exactly? An art object is supposed to be stored in a high-security facility whose keys are held by responsible staff members. The area is climate controlled, very much like the archive's vault itself. In fact, exhibition preparators never open the crates immediately after the object has been dispatched; instead, they let it stay closed for at least one day or two in the climatized room in order to let the object adapt to the new environmental conditions. The same, therefore, will apply to the film. The print won't lay around in the heat of the projection booth; in fact, the projection booth itself will be climate controlled, although not at the same severe conditions of a vault. The conditions of temperature and humidity where the print is kept before the screening will be known and agreed upon by the lending institution, who will also be notified of who has the keys to the vaults and how many guards are in charge of the building's surveillance during the day and at night.

Time will come for the print to be screened. The most secretive area of a moving image archive, where even qualified staff receives a lukewarm welcome at best, the projection booth is also the place where the film print receives a good deal of damage. No matter what is written in the contract, and regardless of what understanding you have reached with your fellow archive, the projectionist will ultimately do whatever is deemed convenient. The list of manipulations suffered by the artifact at this crucial stage of the exhibition process is well known, and goes far beyond the projection of the print on a "platter" system, where all reels are merged together into a single, very large reel in



*Fear and Desire*, Stanley Kubrick, (USA, 1953). Frame enlargement from a 35mm Print. Courtesy of George Eastman House

which all heads and tails have been cut off and the last image of one reel has been spliced to the first frame of the following one. No matter how long the leader is, no matter how clearly you write "reel 1" on the strip of blank film which precedes the film, no matter how clearly the label on the can has been marked, the projectionist will write something else, either on a tape or on the film leader itself, as well as on the can. You can often tell what archive or festival a certain print went to by simply looking at the lid of a container. Cue marks are superimposed on top of each other until they create a puzzling labyrinth of punched circles, lines and crosses with grease pencil (or permanent marker), or even scratches on the film emulsion itself. The projection booth is perhaps the place in the archive where dust and dirt are most tolerated or even taken for granted, and the projectionist is reluctant to bring in a cleaning crew because he or she believes that the machines should not be treated carelessly (which is true) and there is no better cleaning crew than the projectionist himself (which is not necessarily true). Is it entirely their fault? No, because curators have basically allowed them to make decisions all by themselves; the authority of a preservationist seems to have clearly defined boundaries in the institution, and the projection booth is normally on the other side of the border. If the film is not shown at the correct aspect ratio, or with lower sound, or at the wrong speed, or with a light source that's

too weak, it will be easy for the projectionist to say that things are the way they are because there's no way to do otherwise; the aperture plate has always been that way, the motor won't take a certain speed, the sound level has always been that way as well, and there is no compelling reason why it should be otherwise. To continue in our parallel with the fine arts, it is as if the crew in charge of installing the paintings in a gallery would mark each canvas at the bottom corner, or put on a certain picture frame because that's the kind of frame they have always used.

Seen from this perspective, the condition report employed by fine arts museums seems no less than astonishing to a moving image curator. What kind of light bulb is being used in the gallery where the paintings are exhibited? At

what distance from the object? How strong is the light itself? How are the paintings being hung on the wall? What kind of security system is in place in order to prevent unintentional damage or vandalism? An archivist who receives one or any questions similar to these is likely to take offense, but in a situation where a film cannot be replaced if damaged there will be no other choice than asking the same set of questions. What kind of projectors and rewinders are being used? When were they last inspected, or how often are they being reviewed? What is the light source? At what level is it being kept during projection? When was the last time that worn out light sources were replaced with new ones? When were the mirrors aligned? How old are the lenses? A museum of fine arts normally asks the borrowing venue to provide a plan of the gallery where the works are about to be

*Prospero's Books*, Peter Greenaway (1991). Courtesy of George Eastman House





exhibited; if that's the case, why not ask that photographs of the projection equipment and the auditorium be submitted together with the condition report?

In the photomechanical era, the best you could do when a print was returned with cut leaders, additional cue marks, or in poorly packaged containers was to file a complaint, or -- in the worst case scenario -- refrain from lending again any print to the institution responsible for the damage. Today, nobody has the guts to ask the borrowing venue to pay for the cost of a new print in the event that heads and leaders are cut; nobody would believe such threat, and in some cases the archive will reply that such a requirement makes no sense, considering that the print already has splices, and is therefore only a matter of opening and closing them again with (allegedly) no further damage to the print. This, too, is no longer possible in the digital era: as it stands, a condition report for a fine arts museum could therefore be translated into a document specially designed for moving image archives (hence the questionnaire reproduced below). But let's go back to the example of an art object of great value, which needs to be hand-carried by a representative of the lending institution. Some archives have announced that institutions asking for a print of a silent film from their collection will have to pay for the travel, accommodation, per diem and honorarium of a pianist selected by the archive itself. This has caused considerable stir in the archival community, but it shouldn't; in fact, it could probably be further developed in another requirement: agreeing to loan a print on the condition that the lending institution will also provide a qualified projectionist who will take responsibility for the proper handling of the print. In other words, if you want a restored film from an archive you'll also have to pay a projectionist to go with it. A decision of this kind would probably cause an immediate uproar in the projection booth, and probably a strike in the institution whose personnel works under the aegis of a trade union. No such protest, however, would be heard in a fine arts museum (where the exhibition preparator works in tandem with the institution's staff), and the exhibition venue of the digital world will have to come to terms with two options: either getting its act together and training its projection crew to act more responsibly, or accepting that someone else, from another institution, will work with the chief projectionist of the borrowing institution and at least be there when the film is exhibited.

It could be argued that talking about the need of a museography of the moving image doesn't make much sense if moving image archives don't actually start behaving like museums. Better do it now, get prepared and set up a rational procedure of some kind, rather than being (once again) late and rushing to makeshift solutions when the disappearance of photographic film laboratories will be a *fait accompli*.

*\* This is the abridged version of a paper originally prepared for the conference "Preserve – then show", organized by the Danish Film Institute in Copenhagen for its 60th anniversary (November 11-13, 2001). The full version will appear in the proceedings of the symposium (in preparation).*

# Cinéaste, Collector, National Socialist Frank Hensel and the Reichsfilmarchiv

Rolf Aurich

Historical  
Column

Chronique  
historique

Columna  
histórica

“Things became even more dangerous, the man said, when “I had to apply for permission from the French to film in an emigrant camp and in a French coal mine. I was quite aware that in the event of my arrest I would no longer be condemned for treason as a film cameraman, but instead, since I had penetrated French soil, be taken for a German spy and probably have to pay for it with my life. From this moment on I began carrying my Browning on me. Hansen did the same, for it was a matter of all or nothing now!” Frank Hensel proudly recounts here the difficulties he faced at the turn of 1934/1935. With the assistance of a Danish cameraman, he filmed the political activities of German emigrants who had fled to the Saarland in 1933. He wanted to “show the German people the future of men who had committed treason in their fight against our Fatherland”. His film was entitled *Volksverrat gegen deutsches Land/Treason against German Territory*, although Hensel always called it the “Saar film”, as seen in these notes for a lecture drafted at the earliest in 1936 and cited by way of introduction here. In the Saarland, Hensel assumed a false identity as the representative of a company called Röchling. At the time, the Saarland was still under the administration of the League of Nations; it was brought back “home to the Reich” by the “Saar referendum”, held under repressive Nazi terror tactics in March 1935.

Frank Hensel



Double identities, gaps in his biography, obscure circumstances - these are typical for Frank Hensel. Just the same, for the history of film in Germany and for the history of international film archives, this man - who had joined the NSDAP in 1928 - was instrumental. Stages in his career included putting together propaganda films for the NSDAP in the early 1930s (he was crucial to the making of *Hitler's Kampf um Deutschland/Hitler's Fight for Germany* in 1932), and taking over the Capitol cinema in Frankfurt on the Main in a kind of “private Aryanzation” in 1933 (depicted in “*Lebende Bilder einer Stadt. Kino und Film in Frankfurt am Main*”, published in 1995). Between 1935 and 1937, he was the director of the Reichsfilmarchiv in Berlin. In 1938 he helped create the *Fédération Internationale des Archives du Film (FIAF)* and in 1939 he became its president. From 1940 on, in German-occupied France, Hensel was in contact with Henri Langlois. Meanwhile, in a leading position at a travel agency, the *Mitteuropäisches Reisebüro (MER)*, he proved very adept at getting foreign film prints for the Reichsfilmarchiv from countries occupied by Germany. Yet in German film histories, Frank Hensel and the Archive, which he influenced so greatly, are rarely even mentioned. His biography and the story of the development of the Archive can best be examined by referring

to sources related to the Reichskulturkammer (Reich Chamber of Culture), Reichsfilmintendanz (Reich Film Office), Reichskanzlei (Reich Chancellor's Office), and the Reichministerium für Volksaufklärung und Propaganda (Ministry for Enlightenment and Propaganda) [see: Bundesarchiv Berlin], as well as the municipal files from the Institut für Stadgeschichte Frankfurt am Main (Institute for the History of the City of Frankfurt on the Main). In this context, letters from the collections of the Film Study Center at the Museum of Modern Art in New York were also particularly helpful.



In 1942, Frank Hensel survived an airliner crash

Jacob Franz Hensel was born on July 9, 1893 in Bingen on the Rhine - the second son of a hotelier and winegrower, and an Englishwoman. As Hensel himself reported, he was in England for quite some time at the age of 18, he had wanted to become a sailor; later his knowledge of the language was to work to his advantage. He was engaged as an interpreter for English for the Territorial Field Infantry Regiment 349 in fall and winter 1915/16. Decorated with the "War Wound Badge in Black", he was discharged from the forces as a corporal of the reserves in spring 1919. Hensel began to travel and was in France several times from 1920 on and, as he himself stated,

spent time in Italy and the USA "for study purposes" and "on business trips". His commercial education enabled him to work as a "head receptionist" in Germany and abroad; further schooling - in photography - made him in 1922 the official "photographer of all national organizations", as stated in his NSDAP party membership book. Beginning in 1926, he became the "photographer of the administrative district of Hesse-South Nassau", a position he held until he was assigned the departmental head of the local film and slide office until 1932. He was then appointed head of the Landesfilmstelle Süd-West, a state film office, within the Reichspropagandaleitung (Reich Propaganda Office). From Berlin in late November 1934, he embarked on making the "Saar film", sponsored with 6,000 reichsmarks from the Propaganda Ministry's "Saar section". This occurred after he had avoided paying back taxes on manipulated transactions in conjunction with diverse cinemas in Hesse. As a consequence, however, trouble arose between him and the municipal authorities, in particular the Mayor of Frankfurt: it was claimed that Hensel had been actually encouraged to violate the law by the "national revolution". In summer 1934 the Propaganda Ministry's film section removed him from the line of fire by giving him a job at the NSDAP's propaganda office in Berlin, where he first worked on a film about the "Winterhilfswerk", a relief organization.

Neither this film, whose title is not known, nor the "Saar film" have been found. Nevertheless, it can be assumed that the material first

Frank Hensel se souvient des risques qu'il avait pris en filmant les activités politiques des émigrants allemands qui avaient fui en Sarre en 1933. Son but était "de montrer au peuple allemand ce qui attendait les hommes qui trahissaient leur Patrie en la combattant".

La biographie de Hensel est truffée de zones d'ombre et d'omissions.

Membre du Nationalsozialistische Deutsche Arbeiterpartei (NSDAP) depuis 1928, il allait devenir un personnage phare dans le monde des archives de film, aussi bien en Allemagne qu'à l'étranger. Aux débuts des années 30 il montait des films pour le NSDAP et entre 1935 et 1937, il dirigea la Reichsfilmarchiv. Il fut l'un des fondateurs de la FIAF en 1938 et en devint le président en 1939. Il s'attela à obtenir des films étrangers pour la Reichsfilmarchiv. Né à Bingen en 1893 d'un père hôtelier et viticulteur et d'une mère anglaise, sa connaissance de l'anglais lui sera fort utile. Il voyagea en Italie et aux Etats-Unis. Pas à pas, il a gravité les échelons des organisations nationales.

Un des premiers rapports sur la Reichsfilmarchiv montre que ses collections contenaient aussi bien des copies des films clés allemands que des films interdits. Beaucoup de documents provenaient également de la Reichsarchiv de Potsdam. Cette grande variété de matériel, qui comprenait même pendant un temps un titre interdit de Fritz Lang, était également à la disposition d'un groupe d'étudiants de l'Université de Leipzig.

De 1935 jusqu'à l'éclatement de la guerre, Hensel a contribué largement à l'obtention de copies de films n'ayant jamais été projetés en Allemagne. Il profitait de ses voyages aux Etats-Unis et dans un grand nombre de pays européens, ainsi que de ces contacts avec les ambassades, pour se les procurer. Ces films étaient à la disposition du contre-espionnage allemand. A cette époque, Hensel était capitaine dans la police sous les ordres du Haut Commandement de l'Armée, bien qu'il ne se soit jamais enrôlé. Après 1938, la FIAF pouvait se procurer plus facilement les films étrangers. Hensel pensait que la FIAF devrait cesser ses activités en cas de guerre, qu'il croyait improbable. Le

made its way into the collections of the Reichsfilmarchiv, established on January 29, 1934 in Berlin-Dahlem. The Archive opened its doors to the public in rooms belonging to the Kaiser Wilhelm Society on February 4 of the following year. In mid-September 1934, the first director of the Archive, Leonhard Böttger (1902-1965) - who had initially been in the foreign service and was a senior officer at the film censorship board since September 1933 - was able to issue a preliminary overview of the collection. It reveals that alongside Fritz Lang's prohibited film *Das Testament des Dr. Mabuse/The Testament of Dr. Mabuse* and Sergei Eisenstein's *Bronenosca Potemkin* (with German intertitles), the Archive had positive prints of all those German films - silent and talkies - which an archive considered essential at the time. Just the same, the collection clearly focused on documentary material, which had come from different locations: the largest part was from the Reichsarchiv in Potsdam, presumably over 800 reels, mainly state propaganda and news from World War I - i.e. material from the military's photography and film office from 1916 on. Police headquarters in Berlin entrusted the Archive with prohibited film footage from before the film code established in 1920, as well as with titles previously banned entirely. Other "donations" were from the film industry and included Ufa's weekly newsreels and some 10,000 meters of material from diverse producers of "Kulturfilme".

Section 3 of a statute which came into effect on January 30, 1935 laid down that the "films accepted" be: "1) films passed on to the Reichsfilmarchiv by the Reich, state or communal authorities or other public bodies; 2) feature, documentary, cultural, educational and promotional films, weekly newsreels and the like, selected by the president of the Reichsfilmarchiv for the Reichsfilmarchiv". Initially, the Archive was intended to form a basis for a film academy yet to be established: "valuable material for study can be preserved and later made accessible", as Alexander Jason's "Handbuch des Films", published in 1935/36, notes. These ideas for "the advancement of German film" disappeared over the next years, although indirectly they lived on: the journalist Eva M. J. Schmid reports in an interview how a student work group for film was founded in the Department of Journalism at the University of Leipzig in the mid-1930s. Alongside their own cine prints, the group had access to a number of the films on stock at the Reichsfilmarchiv. This made it possible for them to compare, for instance, two Sudermann adaptations, Murnau's *Sunrise* (1927) and Harlan's *Die Reise nach Tilsit/Journey to Tilsit* (1939). They also held a rather secret unofficial screening of the long-banned film *Das Testament des Dr. Mabuse*.

During the Occupation in France, Lotte H. Eisner - who had emigrated to Paris and worked under the pseudonym of Luise Escoffier at the Cinémathèque française - hid films in old cans in and around Paris. These included Charles Chaplin's *The Great Dictator* (1940), which Hitler, as Eisner once said in a radio interview, would have liked to have seen. In fact, it can be presumed that he did see it: the Propaganda Ministry was in possession of a print of the film, and on Hitler's orders did not turn it over to the Archive, where all other foreign productions of great interest to the Germans were kept. The Archive acquired a selection of titles that had never been shown in German cinemas and Frank Hensel

deuxième Congrès de la FIAF, qui n'eut pas lieu, devait se tenir à Berlin en 1940. Lors de l'Occupation française, une « FIAF restreinte » subsistait grâce aux excellentes relations qui existaient entre la Reichsfilmarchiv et la Cinémathèque française. La Reichsfilmarchiv possédait de nombreux films américains, sortis alors que les Etats-Unis étaient entrés en guerre. Avec la guerre se développèrent la contrebande et la confiscation de copies. Les affaires politiques internes ont largement influencé les cercles non officiels à regarder des films cachés au grand public, mais tout cela restait sujet à l'autorisation de Goebbels lui-même. Joachim von Ribbentrop, Erich Engel, Wolfgang Leibeneiner et Helmut Kaeutner figuraient parmi ceux qui reçurent l'autorisation de voir de tels films.

Hensel s'attribue le mérite d'avoir inspiré d'autres pays à créer des archives de film basées sur le modèle allemand, qu'il qualifiait de « premier au monde » et qu'il voyait comme un moyen de collaboration non politique entre les nations.

Hensel fut blessé dans un accident d'avion de ligne fin 1942. Il aurait exercé plus tard la profession de directeur de cirque et fut également emprisonné pendant quelques années à Darmstadt pour avoir fait partie du NSDAP et du mouvement SS. A partir de 1951, il dirigea un sauna et mourut en 1972, deux ans après s'être retiré à Bad Breisig.

Theatre of the Reichsfilmarchiv in the Thirties



was involved: "From 1935 on and until the war broke out, Hensel was often in England, France, Italy, Belgium, Holland, Spain and America to organize enemy war and anti-Nazi films from the Russian, French and English embassies, and for the most part he was successful", as the Propaganda Ministry's film section wrote on August 6, 1940 to Hans Hinkel, head of the infamous "Special Cultural Missions" office housed in the same building. "Certification of his [Frank Hensel's] previous propagandist activities" was wanted in order to demonstrate "that since 1934/35 he had been actively involved in propaganda and defense work for the nation". Even before the confiscated films arrived at the Archive, they had served a purpose: "Through a special agreement between my film department and the O.K.W. (Oberkommando der Wehrmacht - the High Command of the Army), the films were automatically put at the disposal of counterintelligence for military-technical uses. After war broke out with Belgium, Hensel was engaged as a field police captain by the O.K.W., where - in connection with my ministry - he sought out the Secret Service's stashes and secured the material there." And although the O.K.W. had not been officially informed of these proceedings by spring 1941, Hensel was given a uniform without actually enlisting. The creation of this "Special Hensel Unit", as he himself called it, was a purely private arrangement between him and a Major Heidschuch (or Heitschuch). Nevertheless, Hensel continued to receive his salary from MER, claiming only his expenses from the Propaganda Ministry.

The procurement of foreign films became easier after the FIAF was established in Paris on June 17, 1938. An important principle of the Federation was that whenever an exchange of films occurred between two member archives prints were to be sent to the other members. Although no longer the director of the Reichsfilmarchiv, Frank Hensel and his successor Richard Quaas (whose NSDAP membership number was - like Hensel's - lower than 100,000) signed the FIAF founding statutes for the Reichsfilmarchiv, alongside Henri Langlois and Paul-Auguste Harlé for the Cinémathèque française, Harry Price and Olwen Vaughan for the British National Film Library, as well as John Hay Whitney and John E. Abbott for the New York Museum of Modern Art. In a letter to Abbott, dated May 13, 1939, which mainly focused on preparations for the first FIAF congress in July that year in New York,

Hensel formulated his thoughts on the future of the FIAF if war broke out - an event which he claimed he did not believe likely. The Federation would then have to discontinue work immediately, and it would be absolutely irrelevant where a film print might be at that moment - for war would mean "a total revolution of all the world". Hensel went on to comment that while all was peaceful in Germany, on his trips abroad he was repeatedly astonished at the tension and fear of war in other countries. At any rate, the FIAF had absolutely nothing to do with politics - and any country that saw it differently would not get far with such an attitude. The second FIAF congress, planned for 1940 in Berlin, never convened. Since the Reichsfilmarchiv and the Cinémathèque française had

Frank Hensel recuerda los riesgos que corrió filmando las actividades políticas de los emigrantes alemanes que habían huído de Sarre en 1933. Su objetivo fue de “mostrar al pueblo alemán lo que esperaba a los hombres que traicionaban a su patria combatiéndola”

La biografía de Hensel contiene zonas poco nítidas y numerosas omisiones. Miembro de la NS Deutschen Arbeiterpartei (NSDAP) desde 1928, se convirtió en un personaje importante en el mundo de los archivos cinematográficos, tanto en Alemania como en el extranjero. A principios de los años 30 exhibía películas para la NSDAP y entre 1935 y 1937, dirigió el Reichsfilmarchiv. Fue uno de los fundadores de la FIAF en 1938 y su presidente en 1939. Se empeñó en obtener películas extranjeras para la colección de su archivo

Nació en Bingen en 1983, de un padre hotelero y viticultor y de madre inglesa. Sus conocimientos del idioma inglés le fue de gran utilidad. Viajó a los Estados Unidos y fue escalando posiciones en los organismos nacionales.

Uno de los primeros informes sobre el Reichsfilmarchiv muestra que sus colecciones comportaban tanto copias de películas importantes alemanas como películas prohibidas. Muchos documentos provenían del Reichsarchiv de Potsdam. Estos materiales, entre los que figuraban numerosas películas prohibidas, también eran accesibles a un grupo de estudiantes de la Universidad de Leipzig.

De 1935 hasta el comienzo de la Guerra, Hensel impulsó la adquisición de películas que nunca habían sido exhibidas en Alemania. Aprovechaba de sus viajes a los Estados Unidos y numerosos países de Europa, así como de sus contactos con las embajadas para procurárselas. Estas películas estaban a disposición del contra-espionaje alemán. En esta época, Hensel era capitán de la policía y respondía a las órdenes del Comando del Ejército, a pesar de que nunca haya estado enrolado. A partir de la creación de la FIAF en 1938, fue más fácil obtener películas extranjeras. Hensel pensaba que la FIAF debía interrumpir sus actividades en caso de estallido de la guerra (que creía

cultivated excellent relations before the war, a cooperation of sorts - a so-called small FIAF - came into being in Paris during the Occupation, as Patrick Olmeta describes in detail in “La Cinémathèque française de 1936 à nos jours” (Paris: CNRS Editions 2000).

A look in the Reichsfilmarchiv's enormous catalogue reveals that the collection included many American films from the period after Germany declared war on the USA in late 1941 (a list of US feature films officially screened in Germany between 1933 and 1940 can be found in Markus Spieker's brilliant study “Hollywood unterm Hakenkreuz”, published in 1999 by the Wissenschaftlicher Verlag Trier). On several occasions Hans Barkhausen, who had worked at the Archive from 1938 to 1943 and died in December 1999, mentioned illegal operations to procure films. For instance, in fall 1943, German “military authorities” in the Norwegian town of Kristiansand had seized American films “which were to be smuggled into Sweden on the Swedish steamer ‘Drottningholm’”, as Hans Hinkel informed his minister, Goebbels, on July 5, 1944. Hinkel wrote to complain about the “considerably delayed” arrival of the confiscated film prints: they had never made it farther than Oslo or had been sent on to Paris. These included Charles Vidor's Western *The Desperadoes*, Walter Lang's musical *Coney Island*, Jacques Tourneur's horror film *The Leopard Man* and Billy Wilder's anti-war film *Five Graves to Cairo* - all productions made in 1943. According to a “Führer's decree” issued on January 15, 1943, prints were to be handed over at once to the Reichsfilmarchiv, “so they could be lent to interested military authorities”. Yet in the meantime, the military had established its own small archives. Hinkel, who designed to “crack down hard” on the high commands of the army and navy, criticized their departure from official channels: Goebbel's approval was required any time a Reichsfilmarchiv film deemed not for the public was to be screened to unofficial circles. Party members and politicians, ministers and undersecretaries, artists and soldiers were all regular customers of the Archive. Prominent names were successful with their applications, including Reich Foreign Minister Joachim von Ribbentrop, who received permission on December 20, 1944 to see Fritz Lang's anti-Nazi film *Ministry of Fear* (1944) and Frank Borzage's romantic war film *Till We Meet Again* (1944). At around the same time, Erich Engel was granted permission to view Jean Renoir's adaptation of Zola's *La Bête humaine* (France 1938), in preparation for his project “Wo ist Herr Belling?”, which was, however, never realized. Wolfgang Liebeneiner who planned a new project with Hilde Krahl was allowed to see Max and David Fleischer's full-length cartoon *Gulliver's Travels*. “For study purposes and inspiration for a new project”, Helmut Käutner needed the American films *Eternally Yours* (Tay Garnett, 1939), *Phantom Lady* (Robert Siodmak, 1943), *Lady of Burlesque* (William A. Wellman, 1943), *His Girl Friday* (Howard Hawks, 1940) and *The Talk of the Town* (George Stevens, 1942). Permission to lend Ernst Lubitsch's delicate comedy *Ninotschka* (1939) to a school of aerial warfare for a conference of Nazi Luftwaffe leaders in late January 1945 seems extremely absurd, especially as it was granted in strict compliance with the regulations.

How did Frank Hensel see himself and his days at the Reichsfilmarchiv? By late 1935, he was already giving himself credit for having successfully prompted other countries at an international film congress held in

improbable). El segundo Congreso de la FIAF, que debía reunirse en Berlín en 1940, se canceló. Durante la Ocupación de Francia, funcionó una "FIAF restringida" gracias a las excelentes relaciones que entretenía el Reichsfilmarchiv con la Cinémathèque Française. El Reichsfilmarchiv poseía numerosas películas americanas, estrenadas mientras que los Estados Unidos entraban en la Guerra. Con la Guerra, se desarrolló el contrabando y la confiscación de copias. Los dirigentes políticos permitían que ciertos círculos vieran las películas extranjeras, pero esto ocurría sólo con la autorización del mismo Goebbels. Entre los que fueron autorizados a ver estas películas figuran Joachim von Ribentropp, Erich Engel, Wolfgang Leibeneiner et Helmut Kaeutner. Hensel se atribuye el mérito de haber inspirado otros países a crear archivos según el modelo alemán, que calificaba de "primero en el mundo" y que consideraba como un medio de comunicación no-político entre naciones.

Hensel sufrió heridas en un accidente de aviación a fines del 42. Según el artículo, más tarde habría ejercido la profesión de director de circo. Después de la guerra estuvo en prisión por haber pertenecido a la NSDAP y puesto en libertad en 1951. A parir de ese año dirigió un sauna y falleció en 1972, luego de jubilarse en Bad Breisig.

Berlin eight months earlier to create their own film archives based on the German archive. A key document here is a confidential letter he wrote to Hans Hinkel on February 6, 1937. Aside from an impressive list of his own achievements, it contains a reckoning with the "authorities". Hensel criticized in particular the Reichsfilmkammer (Reich Chamber for Film) which, according to him, had never paid due regard to the Reichsfilmarchiv, although it ranked "first in the world", and archives in London, America and Poland were working according to "its system". Hensel emphasized that this form of "non-political collaboration" was praised even by America as the best "way toward rapprochement between nations" - words of thanks from President Roosevelt had even been promised. At the same time, Hensel stated it had always been his aim "to reconcile the National Socialist idea" with the Archive. It is also evident from this letter that Hensel did not - as often presumed - stop working on a full-time basis in December 1937, but earlier. Apparently he took this step voluntarily, as he was still in need of "squaring his debts from the party's days of combat for power", in other words, the proceedings from Frankfurt had caught up with him. Just the same, as a MER employee he was able to continue to represent the interests of the Archive on business trips. On April 1, 1938, the Reichsfilmarchiv was removed from the Reichsfilmkammer, to which it had belonged until then, and put under the jurisdiction of the Propaganda Ministry.

In December 1942, Frank Hensel was injured on an emergency landing made on a civilian Lufthansa flight from Lisbon to Paris. In early 1944, with a list of the sums he had received from accident insurance, all traces of Hensel in the Propaganda Ministry files disappear. In "A Passion for Films. Henri Langlois and the Cinémathèque française" (London: Secker & Warburg 1982), Richard Roud mentions that he was later a circus director. His son-in-law recounts how in March 1945 Hensel fled to West Germany from the estate he had purchased six years earlier in Zechliner Hütte in the Mark of Brandenburg. He was then imprisoned for several years in a camp in Darmstadt for being a member of the NSDAP and the SS. From 1951 on, he lived in Bonn, where he ran a sauna. In 1970 he moved to Bad Breisig. Frank Hensel died two days before Christmas 1972. His career as a film functionary was inseparably connected with the history of National Socialism.

*Translated from German into English by Catherine Kerkhoff-Saxon*

# La Collection coloniale de la Cinemateca Portuguesa-Museu do Cinema : 1908-1935

Joana Pimentel

Historical  
Column

Chronique  
historique

Columna  
histórica

Au moment de sa fondation, en 1946, et pour plusieurs années encore, la *Cinemateca Nacional* du Portugal n'abritait pas de collection dite « coloniale ». On y trouvera bientôt, comme dans presque toutes les collections portugaises, des copies de **Chaimite**, la saga coloniale de Jorge Brum (1953) ; quelques documentaires sur Luanda ou Lourenço Marques (l'actuel Maputo) ; des images de paysages et des bêtes dans les réserves de chasse. Et c'était tout !

De 1924 à 1974 - une année donc avant l'indépendance des colonies portugaises, ou « provinces d'outremer », comme on désignait alors l'Angola, le Cap-Vert, la Guinée (Bissau), le Mozambique, Sao Tomé et Le Prince, sur le continent africain – c'est une agence du ministère d'outremer qui était chargée en exclusivité de tout ce qui touchait à la production et à la distribution des images de propagande coloniale, sur le territoire métropolitain et à l'étranger, et même dans les colonies. Macao, qui se retrouvera dans une situation très particulière au lendemain de la Révolution culturelle chinoise, le Timor, et les territoires de l'Inde portugaise (jusqu'en 1961) relevaient de cette même agence. Démantelée au moment des indépendances, cette agence remit son patrimoine, soit à de nouveaux organismes de l'État, soit à des institutions ayant survécu aux réformes mises de l'avant par les différents gouvernements issus de la révolution de 1974.

D'abord abandonnée à des conditions de conservation pour le moins déplorables, ce n'est qu'en 1982 que la collection de films de l'ex *Agência Geral do Ultramar* fut enfin confiée à la *Cinemateca Portuguesa*. Une partie considérable avait déjà été perdue en cours de route. En 1984, un lot important de matériel négatif, toujours en possession des laboratoires *Tobis Portuguesa*, fut également remis à la Cinémathèque. Enfin, les sources documentaires liées à cette production, ont été intégrées aux archives historiques d'outremer, mais ne sont pas encore accessibles pour consultation.

La Cinemateca Portuguesa s'est attaquée à la sauvegarde et à la préservation de cette importante collection dès 1982, en privilégiant les films sur support nitrates. Au moment d'entreprendre le travail, nous ne connaissions pas toujours les titres (réels ou supposés), ni même les dates de tournage des documents en question ; la plupart étaient de très courts segments documentaires, de 100 à 300 mètres, dont nous ne savions rien : rien sur leurs auteurs, rien sur les conditions de production. Qui plus est, plus le contenu des images appartenait à une époque ancienne, plus il était difficile pour les techniciens de la Cinémathèque de les identifier sans l'aide d'experts. Ce n'est qu'après la création de l'*Arquivo Nacional das Imagens em Movimento* (en 1996) qu'il nous fut enfin possible d'identifier et de répertorier ces matériaux de provenances diverses et de constituer, enfin, une collection coloniale. Reste à constituer une filmographie coloniale!



L'historiographie du cinéma portugais nous apprend peu de choses sur la production des films qui traitaient des colonies ou des événements s'y déroulant avant 1938. Ainsi, seul l'ouvrage de A. Videira Santos « Ernesto de Albuquerque » nous fournit des détails sur la production du long métrage documentaire *Cultura de Cacau* de 1908, premier film colonial portugais – également considéré par Guido Convents, dans son ouvrage « À la recherche des images oubliées », comme le tout premier film de propagande coloniale.

Il faut ensuite faire un bond d'une trentaine d'années, jusqu'à la sortie en 1940 de *Feitiço do Imperio* d'Antonio Lopes Ribeiro. Avant même sa première, *Feitiço* était déjà identifié comme « le grand film colonial portugais ». Le film fut produit par la *Missao Cinematografica às Colonias de Africa*, une agence du ministère des colonies, créée en 1937 pour produire des films de propagande traduisant l'effort colonisateur et témoignant du niveau de développement atteint par les colonies. Le mandat initial de la Missao se limitait à la production de documentaires ; l'idée de fiction naquit à la dernière minute, au moment où l'agence partait pour son premier tournage. En plus de tourner les extérieurs de *Feitiço do Imperio*, la Missao filma la visite de 1938 du Président de la République portugaise aux colonies. (*Feitiço do Imperio* faisait partie des collections de l'Agência Geral do Ultramar et a été remis à la Cinémathèque portugaise dans une version incomplète, ce qui rend difficile de confirmer sa « célébrité ».)

Nos premières recherches ont pourtant permis des découvertes. Nous n'avons trouvé aucun film antérieur à *Chaimite*, et il n'y a pas de fiction avant *Feitiço do Imperio* qui traite des colonies, ou met en scène un colon ou un conquérant, en un mot : aucune représentation de « l'autre ».

En fait, ce qui nous préoccupe toujours au moment de visionner ces images, c'est de trouver un lien entre les images elles-mêmes et les conditions de leur production : qui a commandé ces images et dans quel but ; qui a produit ces films, qui les a tournés, et en quelle année ; où ces films ont-ils été projetés et dans quelles conditions ?

Le contenu des images et leur analyse sera le lot des historiens et autres experts. Il faut bien sûr admettre qu'il y aura toujours un « gap »

*Deserto de Angola*, António Antunes da Mata, 1929.  
Source: Cinemateca Portuguesa.



*O Cruzeiro de Férias às Colónias do Ocidente*, Manuel Alves de San'Payo, 1935. En Guinée. Source: Cinemateca Portuguesa.





Angola – Exposição Provincial, Agrícola, Pecuária e Industrial, António Antunes da Mata, 1923: La foule, à l'ouverture de l'exposition à Luanda. Source: Cinemateca Portuguesa.

entre ce que nous savons et ce que nous ignorerons définitivement. Il nous faudra encore établir avec plus de certitude la date du début de la production d'images dans les colonies elles-mêmes ; et savoir aussi si cette production se développait à l'écart du pouvoir central, à Lisbonne – ce qui devint virtuellement impossible après 1924-26. (Le doute existe cependant du fait de l'activité du cinéaste portugais Artur Pereira, à peu près inconnu au Portugal mais dont les images figurent dans *Across Africa in the Film via Rhodesia to Katanga and Lobito Bay* de 1914, un film présenté en Europe par *African World*. Il existe aussi quelques images datées des années vingt dont on trouve une faible trace dans les rapports de la Sociedade de Geografia, voire même dans la presse de l'époque.)

### Les premières images

Exception faite d'un très court extrait (quelques photogrammes à peine) de *Cultura do Cacau*, offert à la Cinémathèque par les héritiers d'Ernesto de Albuquerque, les images les plus anciennes de notre fonds colonial datent de 1923 : *Angola – Exposição Provincial, Agrícola, Industrial e Pecuária* (224 mètres), titre de la première actualité incluant trois sujets. On ne trouve aucune trace de projection de ce titre au Portugal à l'époque, ni aucune référence à des sujets coloniaux dans le répertoire des films portugais ayant obtenu un permis d'exploitation au Portugal.

Le second événement filmé nous éclaire davantage. Il s'agit d'un congrès de médecins à Luanda, avec participation significative de médecins étrangers, ce qui justifiait sans doute le déplacement d'une équipe de cinéastes pour enregistrer ce tournant de la politique coloniale portugaise mise de l'avant par le commissaire général Norton de Matos. On peut d'ailleurs trouver des échos de cet événement dans la presse ainsi que dans les rapports de la Sociedade de Geografia, à Lisbonne. Il s'agirait vraisemblablement d'un numéro incomplet d'un des deux journaux d'actualités produits au Portugal à l'époque. Mais nous n'écartons pas encore l'hypothèse d'une production qui eut son siège dans la colonie, même si, pour le moment, le seul exemple certain est un documentaire de 1931-32, *Angola-Aspectos Historicos* (251 mètres), réalisé par Manuel Figueira, avec comme opérateur un certain Peixinho, tous deux absents du répertoire du cinéma au Portugal.

En 1924, au moment de la création de l'*Agência Geral das Colonias*, il y avait encore des campagnes militaires, dites de pacification, aux Dembos (au nord de l'Angola), mais surtout en Guinée. L'Agence a possiblement fait appel à plusieurs sources pour obtenir les images nécessaires à ses opérations de propagande. Un article publié dans *Cinéfilo* du 5 juillet 1930 nous dévoile une autre source d'images coloniales diffusées au Portugal dans les années 20. À l'occasion de la première projection privée à Lisbonne d'un court métrage documentaire intitulé *Festa das Escolas de Nova Goa* (retenu pour projection à l'Exposition coloniale et maritime d'Anvers), on apprend que son auteur, un instituteur du cadre colonial nommé Manuel

The Cinemateca Portuguesa, founded in 1946, did not have a collection called "colonial" until many years later. The archive had copies of *Chaimite* (1953), found everywhere, and a few documentaries. From 1924 to 1974, one year before the independence of the Portuguese colonies, the government produced colonial propaganda films, distributed not only on the mainland but also in the colonies themselves. Later, these films were distributed by new state organisations and dispersed. It is only in 1982 that the films of the ex-Agência Geral do Ultramar, found abandoned and in deplorable condition, were deposited in the Cinemateca Portuguesa. A lot was lost. A large part of the negatives were found deposited in laboratories and were added in 1984. Documentation on this production was not yet available. The archive undertook the preservation of this collection beginning in 1982, giving priority to the nitrate material. The titles and dates, directors, production conditions were scarcely known. Many of them were only small bits of unidentified documentaries. It is only after the Arquivo Nacional das Imagens em Movimento began to function in 1996, that it was possible to begin to identify and recover materials and to finally establish a colonial collection. A colonial filmography was needed. There was a black hole of ignorance between the documentary *Cultura de Cacau* (1909) and *Feitiço do Império* (1940), directed by António Lopes Ribeiro, "the great Portuguese colonial film" as it was known even before its premiere. With research, there have been new discoveries: there were other predecessors to *Chaimite*. The researchers hope to find more about the conditions of production of these films and their production credits. The content of the images waits analysis by historians and others. This article gives some information about this little known history. The earliest images, not counting the few frames of *Cultura do Cacau*, date from 1923: *Angola – Exposição Provincial, Agrícola, Industrial e Pecuária*. The most valuable may be *Angola – Espectos Históricos* (1932), directed by Manuel Figueira and photographed

Antunes Amor, fraîchement rentré d'Inde portugaise, est un cinéaste amateur passionné, profondément convaincu des vertus pédagogiques du cinéma. Ce même Antunes Amor, avait déjà présenté (en 1924) d'autres documentaires sur la colonie de Macao à Lisbonne et à cette occasion avait profité de la couverture de presse pour faire appel aux pouvoirs publics pour qu'ils subventionnent le tirage de nouvelles copies pour assurer une diffusion plus large de ses films. Son aventure cinéphilique et pédagogique s'est vraisemblablement terminée peu de temps après. L'année suivante, il reçoit une médaille d'argent à l'Exposition coloniale de Paris pour son essai « Método Especial de Leitura e Escrita ». Selon son neveu, la maladie qui avait forcé Antunes Amor à rentrer des Indes, l'a probablement empêché d'y retourner. Nous trouvons des traces de la projection de ses films dans les séances de propagande coloniale organisées par l'Agência Geral das Colonias pendant les années trente. Nous avons pu identifié des tirages nouveaux de ses films sur Macau et Goa vers 1935; ce même lot, conservé par la Cinemateca Portuguesa, contient aussi un petit documentaire muet, en 35mm, intitulé **Macau, Cidade Progressiva e Monumental** (112 mètres) dans lequel on a beaucoup de mal à trouver un indigène, mais où l'on voit longuement la grotte dans laquelle, selon la légende, s'est réfugié le grand poète Camões après son naufrage sur les côtes chinoises au XVI<sup>e</sup> siècle. Les images de Manuel Antunes Amor furent très probablement les premières et les seules images que les Portugais ont vu des deux colonies d'Asie jusqu'au début des années cinquante.

**Macau, Cidade Progressiva e Monumental** se présente comme un glorieux survivant de la « loi des 100 mètres » de 1927, loi promulguée dans le but de susciter l'activité cinématographique au Portugal. Une autre loi de 1920 ayant les mêmes ambitions avait tourné court, malgré le support budgétaire promis à la production de documentaires éducatifs, notamment sur des sujets coloniaux. Mais la loi de 1927, promulguée sous la dictature, était faite pour être suivie ! Elle prévoyait notamment la projection obligatoire, en début de toute séance de cinéma, d'un petit film de production portugaise d'un minimum de 100 mètres. Mais si, dans un premier temps, cette loi a effectivement permis l'accroissement du nombre de titres documentaires disponibles, il n'en demeure pas moins que la mauvaise volonté combinée des producteurs et des distributeurs, convaincus de la non-rentabilité d'une telle production et trafiquant le moindre bout de pellicule pour refaire des 100 mètres, a effacé jusqu'au dernier photogramme.

#### Les missions cinématographiques en Afrique

Ce que la « loi des 100 mètres » révèle par ailleurs, c'est que le gouvernement, l'État, se soucie de l'activité cinématographique et est prêt à associer le cinéma à son œuvre de propagande. Même avant que le régime issu de la révolution de 1926 ait eu le temps de mettre sur pieds une politique coloniale cohérente, ou même de redresser les finances publiques au bord de la faillite depuis un siècle, l'état portugais tient à être présent dans une série de manifestations européennes à caractère international sur le thème des colonies. Le Portugal veut y présenter son nouveau régime (plus tard baptisé « Estado Novo »), mais aussi légitimer parmi ses pairs son statut de pays

by Peixinho.

Other sources were found for films outside of *Agência Geral das Colonias*. The article relates some production history: the effects of “100 meter law” that required cinemas to show short Portuguese films at every performance; the production teams sent to the colonies to make films that glorified the colonial mission, or documented the exotic “other”. It also speaks of the sources for a number of films discovered and recovered for the colonial film collection at the Cinemateca Portuguesa.

The film titles in bold type are available for access, the titles marked with \* are waiting preservation.

colonisateur. Et même si le cinéma n'était plus la nouveauté qu'il était lors des expositions coloniales tenues à Marseille et Tervueren au début du siècle, le Portugal, n'ayant pas encore eu la chance d'exhiber les images de son effort colonisateur, décida de le faire à l'occasion de l'Exposition ibero-américaine de Séville (1929), de l'Exposition Internationale et Coloniale d'Anvers (1930), et enfin à l'occasion de l'Exposition Internationale de Paris (1931). L'agent général des colonies et commissaire de l'Exposition de Séville, Armando Cortesao, s'était chargé de commander les films et, avec le concours des autorités coloniales et le support de compagnies privées, il envoya trois équipes de cinéastes dans les colonies d'Afrique. Nous n'avons pas trouvé traces d'images enregistrées dans l'archipel du Cap-Vert - trop sèche sans doute pour être célébré- et si des images de Macau et des Indes y figurent, elles proviennent des films d'Antunes Amor.

La première équipe au départ fut celle de l'armée portugaise, les *Serviços Cinematograficos do Exército*, avec à sa tête l'opérateur Augusto Seara. Arrivé à Sao Tomé au début de 1929, Seara y tourna quelque 3 000 mètres de pellicule, puis 200 mètres au Principe et enfin 2 000 mètres en Guinée. Seara précisa au *Cinéfilo* (avril 1929) qu'il avait utilisé un filtre jaune pour contrer l'excès de clarté sous les tropiques. Nous avons pu identifier deux films de la production en question : **Guiné-Aspectos Industriais e Agricultura** (229 mètres) et *S. Tomé Agricola e Industrial* (environ 265 mètres) – ces titres correspondent vraisemblablement aux films présentés aux expositions de Séville, Anvers et Paris sous les titres **Guiné Portuguesa** et **S. Tomé**. Enfin nous avons pu visionner sur table aux archives de l'armée d'autres matériaux (sans date) également originaires de ces mêmes deux titres et identifiés *Guiné-Bafata, série colonial* et *S. Tomé, série colonial*.

Une deuxième équipe, baptisée *Missao Cinegrafica a Angola*, partit pour l'Angola presque en même temps que l'équipe de Seara. Elles étaient composées de deux personnes : Antonio Antunes da Mata et César de Sa, un opérateur qui se fit connaître plus tard comme photographe de scène. De retour à Lisbonne, tous deux commentèrent leur travail ce qui nous permet de mieux connaître le contenu des films tournés et le programme de leur mission. Pour l'Angola, colonie la plus vaste et la plus riche, l'agent-général avait obtenu plus de moyens : 20 000 mètres de pellicule. Le gouvernement général, aussi bien que les gouverneurs des provinces du nord et du sud, avaient multiplié les efforts pour que les cinéastes puissent se déplacer dans tous les coins de la colonie, sans restriction et dans les meilleures conditions. C'est Antonio Antunes da Mata qui fut chargé du montage et du tirage, en premier lieu des films destinés aux expositions internationales, puis des films destinés à la distribution interne.

Ce n'est qu'en 1931 qu'eut enfin lieu la première du long métrage documentaire *Angola*. Par ailleurs, grâce aux informations publiées par la presse cinématographique, nous avons pu identifier entre 9 et 13 courts métrages (de 100 à 300 mètres) conservés par la Cinémathèque portugaise et connaître par la même occasion leur parcours au lendemain des expositions coloniales. Curieusement, quatre de ces films ont des intertitres en portugais, anglais et espagnol : **Aspectos de Rio Quanza – Quedas do Lucada** (266 mètres), **Quedas do Dala** (118

mètres), *Fazenda Açucareira « Tentativa »* (212 mètres), *Pesca da Baleia em Angola* (388 mètres). Un cinquième titre, *Estradas e Paisagens de Angola* (229 mètres), a des intertitres en français. Un certain nombre de ces films faisaient partie du fonds Agência Geral do Ultramar, déposé à la Cinemateca en 1982-84. Les autres proviennent notamment des distributeurs : *Planalto da Huila* (341 mètres) exploité commercialement en 1931, *A Acção Colonizadora dos Portugueses em Angola* (391 mètres), *De Lisboa a Luanda* (290 mètres), *O Deserto de Angola* (149 mètres), en distribution en 1932, et enfin *De Lisboa a Sao Tomé*, en distribution en 1933. Jusqu'à la fin des années trente, et à des dates différentes, les mêmes films sont projetés par différents distributeurs, un effet pervers de la « loi de 100 mètres ».

*Quedas do Dala*, António Antunes da Mata, 1929: Les chutes du Dala, à l'intérieur de l'Angola. Source: Cinemateca Portuguesa.

*O Cruzeiro de Férias às Colónias do Ocidente*, Manuel Alves de San'Payo, 1935. Mise-en-scène de la descente à Luanda d'une ambassade de l'intérieur. Source: Cinemateca Portuguesa.



Une troisième équipe de cinéastes, connue sous le nom de *Brigada Cine-Portuguesa*, ou encore *Brigada Cinematografica Portuguesa*, ayant à sa tête Fernandes Tomas, devait en principe couvrir le Mozambique. Mais l'équipe en question fit un arrêt à S. Tomé e Príncipe, dans le but, semble-t-il, de tourner quelques films de commande pour les propriétaires des plantations de cacao. Elle fit aussi la rencontre, peu amicale, de l'équipe cinématographique des armées. Une sorte de brouillard entoure les activités de cette troisième équipe : de fait, elle se serait installée au Mozambique pour la simple raison qu'aucun film

n'avait été tourné ! Une lettre de Joao Quaresma, publiée dans *Cinéfilo* de 1933 nous permet de mieux comprendre les périples de l'équipe. On y apprend que quelque 6 200 mètres de pellicule furent tournés à Sao Tomé et qu'une séance de projection eut lieu, après quoi les films furent remis à leurs commanditaires. Une fois rendus au Mozambique, répondant à une commande du Gouverneur général, les cinéastes tournèrent des images au Nord, comme au Sud, images montées en un film qui, sous le titre *A Colonia de Moçambique*, fut projeté à l'Exposition coloniale de Paris, en 1931, et y obtint même un Grand Prix !

En 2000 la Cinemateca Portuguesa reçut en dépôt des éléments (1 429 mètres de positif, 1 074 mètres de négatif) d'un long métrage documentaire de 1929 sur support nitrates intitulé *Uma Visita às Propriedades da Sociedade Agricola Valle Flor, Limitada*, na Ilha de Sao Tomé. Le déposant, petit-fils du marquis de Valle-Flor, un riche planteur de cacao, avait trouvé ce matériel à Sao Tomé, dans une des installations de l'ancienne plantation, où il avait été oublié, en plein Équateur, depuis quelque soixante-dix ans. De ce fait les propos de Joao Quaresma sont confirmés. Enfin, dans la collection de l'Agência Geral do Ultramar se trouvent également d'autres courts métrages de 1929, vraisemblablement rescapés des projections de Paris en 1931. : *A Cidade de Lourenço Marques* (212 mètres, incomplet), *Festejos em Lourenço Marques*

La Cinemateca Portuguesa, fundada en 1946, no tuvo una colección "colonial" hasta muchos años después de su creación. El archivo apenas tenía copias de *Chaimite* (1953), encontradas en distintos lugares, y algunos documentales. Desde 1924 hasta 1974, un año antes de la independencia de las colonias portuguesas, el gobierno produjo filmes de propaganda colonialista, que fueron distribuidos no sólo en el continente sino también en las mismas colonias. Más tarde, estos filmes fueron distribuidos por nuevas organizaciones estatales y se dispersaron. Recién en 1982 se encontraron los filmes de la ex-Agência Geral do Ultramar, abandonados y en pésimas condiciones, y fueron depositados en la Cinemateca Portuguesa. Una buena parte se perdió. Numerosos negativos fueron encontrados en laboratorios e incorporados a la colección en 1984. En ese entonces, la documentación sobre esta producción no estaba disponible. En 1982 el archivo se encargó de la preservación de esta colección, dando prioridad al material de nitrato. Los títulos y fechas; los directores y las condiciones de producción eran poco conocidas. Muchos materiales eran pequeños trozos de documentales no identificados. A partir de 1996 el Arquivo Nacional des Imagens en Movimento comienza a funcionar, y es posible comenzar a identificar y recuperar los materiales y finalmente crear una colección colonial. Era necesaria una filmografía colonial. Había un agujero negro de ignorancia entre el documental *Cultura de cacao* (1909) y *Feitiço do Império* (1940), dirigida por Antonio Ribeiro, "el gran filme colonial portugués" conocido así inclusive antes de su estreno... Gracias a la investigación hubo nuevos descubrimientos: *Chaimite* tenía otros predecesores. Hoy, los investigadores esperan encontrar más sobre las condiciones de producción de estos filmes y sus créditos de producción. El contenido de las imágenes requiere un análisis de los historiadores y otros investigadores. El artículo brinda información sobre esta historia poco conocida. Las primeras imágenes, sin contar los pocos fotogramas de *Cultura do Cacao*,

***pela Passagem dos Territorios do Nyassa para a Posse do Estado e Costumes*** (107 mètres) et ***Primitivos dos Indigenas de Moçambique*** (264 mètres).

Fernandes Tomas, le chef de cette curieuse Brigada, s'établit à Lourenço Marques où, en 1931, il mettra en scène un film intitulé *A Grande Actriz*. Son nom fut aussi associé à un court métrage documentaire semi-amateur, *No Pais das Laurentinas – Colonos* (1934 / 664 mètres), distribué en métropole durant les années trente. Deux autres films, provenant des fonds des distributeurs portugais, sont sans doute également de lui : ***Dragoes de Moçambique*** (1934 / 521 mètres) et ***Missoes Franciscanas de Moçambique*** (1937-38 / 689 mètres, incomplet).

Les films d'Augusto Seara, comme les films d'Antonio Antunes da Mata, furent l'objet de critiques sévères lors de leur projection à Lisbonne. On leur reprocha notamment... la mauvaise qualité de la photographie, de l'éclairage et des cadrages ; l'absence de sens artistique, comme de connaissances scientifiques ; l'utilisation insuffisante de l'anthropométrie ; le tirage incorrect révélant la méconnaissance des sites, de la géographie et de l'ethnographie. Bref, malgré les grands espoirs mis dans le projet de l'Agencia à son départ de Lisbonne, le grand public, traumatisé par la loi des 100 mètres, aura tôt fait de rejeter ces films et leur projection se limitera bientôt aux séances de propagande coloniale où des conférenciers s'en serviront pour susciter des sentiments de sympathie pour les colonies et leur avenir. Il ne faut pas oublier que ce public du début des années trente avait pu voir sur les écrans portugais *La Croisière noire* ; il était habitué aux documentaires de la UFA et les noms de Flaherty, Murnau et Shoedsack lui étaient familiers. *White Shadows of the South Seas* de W.P. van Dick fut le premier film sonore projeté au Portugal, rapidement suivi par *Trader Horn*. Le public rêvait donc d'un exotisme à lui, d'un exotisme de « chez nous ».

Et pourtant, elles sont plutôt émouvantes et belles, rares même, ces images qui nous arrivaient de loin, modestes, sans artifices, portées par le regard fasciné d'Augusto Seara, Antonio Antunes da Mata et Fernando Tomas : les grands arbres de la forêt, les hommes et les femmes au travail sur les plantations de Sao Tomé, l'enfant qui démêle le fil de tissage en Guinée, le baobab avoisinant la route qui se perd au loin sur la plaine en Angola, ou encore la cavalcade sur le dos d'un zèbre dans le désert de Namibie, les danses des Macondes ou l'extraction de l'or jaune sur une rivière du Mozambique, et tant et tant d'autres.

#### L'import de « l'autre »

Sensible à l'air du temps, le gouvernement portugais tentera de répondre aux attentes du grand public en suscitant quelques manifestations susceptibles de permettre un contact direct avec « l'autre », notamment, en 1931, à l'occasion d'une foire industrielle, l'installation à Lisbonne d'un vrai village indigène (avec des cases, des familles, des artisans, des marabouts, des enfants, des poules et des brebis importés de Guinée). Ce fut un grand succès ! Deux documentaires ont enregistré l'événement : ***Africa em Lisboa – Os Indigenas da Guiné na Grande Exposição Industrial Portuguesa*** (271 mètres) et ***Guiné – Aldeia Indigena em Lisboa*** (222 mètres).

datan del año 1923: *Angola-Exposição Provincial, Agrícola, Industrial e Pecuária*. La más valiosa podría ser *Angola – Espectos Históricos* (1932), dirigida por Manuel Figueira y fotografiada por Peixinho.

Se descubrieron otras fuentes fuera de la Agência Geral das Colonias. El artículo relata la historia de la producción: los efectos de “la ley de los 100 metros” que obligaba a los cines a mostrar cortometrajes portugueses en cada exhibición; los equipos de producción enviados a las colonias para hacer filmes que glorifiquen la misión colonial, o que documenten lo exótico del “otro”. También aborda el problema de los recursos de la Cinemateca Portuguesa para el descubrimiento y recuperación de filmes para la colección colonial.

Un second événement de même nature, la visite d’une compagnie indigène au Portugal en 1933, fut aussi enregistré sur film : **A 1ª Companhia de Infantaria Indígena de Angola em Lisboa** (246 mètres). Tout était désormais prêt pour la première exposition coloniale portugaise, qui se tint à Porto en 1934. Porto avait été choisi car s’était au Nord du Portugal que se concentrait l’industrie de transformation des matières premières importées des colonies. Nous avons récemment retrouvé des images des documentaires produits à cette occasion par Anibal Contreiras : le long métrage (incomplet, 979 mètres) **Primeira Exposição Colonial Portuguesa et Cortejo Colonial do Porto** (197 mètres), film du cortège de clôture de l’exposition.

### Les années de réflexion

En 1933, le Portugal de Salazar, en promulguant l’Acte Colonial, confirme son statut d’empire colonial, aux côtés de la France, de l’Angleterre et de la Hollande. Dorénavant il serait officiellement admis que « ... la nation portugaise, dans son essence même, doit assumer son rôle historique d’avoir sous son autorité et de coloniser les domaines d’outremer et d’en civiliser les populations indigènes ».

Mais la période de réflexion que se sont imposée les pouvoirs publics ne sera pas très productive pour le cinéma colonial. Plus question de commandes du genre « allez-y et rapportez-nous des images », comme Seara, da Mata et Fernandes pouvaient en recevoir de l’Agent général des colonies une demi-douzaine d’années auparavant. Plus question non plus d’initiatives privées ou de commandes de compagnies coloniales ; il y avait désormais trop de risques à affronter la censure et, qui plus est, filmer dans les colonies sans la participation de l’État était en dehors des possibilités financières des producteurs portugais. Plus question non plus de projeter des images qui ne traduisent pas l’idéologie officielle. Et l’idéologie, ça ne s’improvise pas !

Il n’y aura donc plus sur les écrans d’images des colonies portugaises, sauf celles dûes à des productions étrangères. Tel fut le cas avec *Île et Angola* Pullman du français René Ginet exploités au Portugal en 1935. Portant le titre portugais de **S. Tomé – Joia do Império** (218 mètres, sonore, incomplet), *Île*, filmé en 1933 à l’occasion d’une escale à Sao Tomé, bénéficia d’une large couverture dans la presse cinématographique, avant même sa première d’avril 1935. La critique en fit le modèle du bon documentaire colonial : s’y retrouvaient tous les éléments naturels, humains, économiques et sociaux nécessaires et, en plus, le film possédait de réelles qualités artistiques. « Le Sao Tomé qu’on découvre à travers le merveilleux film de Ginet nous surprend par ses charmes naturels autant qu’inattendus, sans jamais évoquer sa macabre réputation de cimetière de blancs (...) », écrivait avec beaucoup d’enthousiasme José da Navidade Gaspar dans *Cinéfilo* du 20 avril 1935. Et il ajoutait : « (...) Quelques unes de ces négresses sont de belles statues d’ébène dont la beauté n’a pas échappée à l’intelligente caméra de Ginet ».

Peut-être était-ce ce genre de pensées qui habitaient l’Agent général des colonies quand, la même année, il invita un photographe d’art à tourner ce qui allait être la dernière production de l’Agence, avant la Mission cinématographique aux colonies de 1938. Excellent photographe, Manuel Alves de San’Payo fut l’auteur de **I Cruzeiro de**

***Férias às Colonias do Ocidente*** (1 965 mètres, muet), long métrage documentaire sur la croisière en Afrique à l'été de 1935 d'un groupe d'étudiants et d'écoliers portugais. Malgré les ambitions de San'Payo, le film demeura presque inédit, ne survivant pas à l'épreuve d'une première projection privée. Le film reste pourtant un document intéressant car, en plus des images rares de l'arrivée à Luanda d'une délégation de l'intérieur et des danses des « contratados » du Mozambique à Sao Tomé, il témoigne d'une sérieuse tentative de former des cadres pour assurer la future politique coloniale. Avaient en effet participé à cette croisière, Marcelo Caetano, dernier Gouverneur général d'Angola qui succéda à Salazar comme premier ministre en 1969 ; Silvino Silvério Marques ; l'écrivain Jorge de Sena ; le poète-anthropologue Ruy Cinatti (dont la Cinémathèque vient de préserver les images filmées au Timor en 1962) ; et plusieurs autres personnalités.

#### **Épilogue à l'intention des Raiders of the Lost Ark**

Les films suivants dans la filmographie coloniale portugaise sont de vrais « best sellers » ! Je veux parler des films de Antonio Lopes Ribeiro, ou d'un film comme *Missao Cinegrafica às Colonias de Africa* (1938). Ce sont à ces films qu'on fait appel quand on veut illustrer l'histoire du colonialisme portugais et essayer d'en faire la synthèse. En fait, tout est là : la découverte, la conquête, l'empire, l'exploitation et la mystique (qui cache la violence, la cupidité et l'arrogance), bref l'emballage parfait de l'idéologie coloniale, version « Estado Novo » (1926-1974). On a d'ailleurs du mal à apercevoir les colonisés dans ces films, sauf pour faire une démonstration de force physique ou de capacité au travail.

J'aurais pu commencer mon récit avec *Cultura do Cacau* (1908) d'Ernesto de Albuquerque, notre premier film colonial perdu. Et faire comme Guido Convents dans son œuvre « À la recherche des images oubliées », en transcrivant la description du film à l'intention des « raiders of the lost ark » de la FIAF. Et si, avant *Cultura do Cacau*, il y avait eu d'autres films ! ? Au début de notre enquête, nous voulions en savoir davantage sur une mission cinématographique de 1929. Or il y avait trois missions ! Et avant ces missions de 1929... ? Même en 1908, il y avait au départ deux équipes qui tournaient à Sao Tomé des images pour combattre la propagande de la Cadbury contre le cacao-esclave portugais ; or nous ne connaissons qu'un titre...

Et si on reculait jusqu'en 1907, peut-être retrouverait-on des images d'un jeune prince, étonné et respectueux, acclamé par des guerriers vaincus à Marracuene ? Inspirée par un ange descendu du ciel de T.E. Lawrence, je ne résiste pas à conclure en citant les mots (d'une carte postale) de Luis Filipe de Bragança à son frère, le dernier roi du Portugal : « (...) La réception à Lourenço Marques fut la plus belle chose qu'on peut, je ne dis pas voir, mais rêver. 20 000 nègres avec leurs armes encadraient les rues que j'ai traversées, criant « Bahete InKosso », ce qui veut dire Salut, Seigneur. Ce fut plus que magnifique ! Et le salut final des 25 000 batouque fut fantastique (...) ».



# CINÉ-TV : Un logiciel pour gérer les collections des cinémathèques

Pierre Véronneau

Cataloguing

Catalogage

Catalogación

1- Catalogage d'une copie : fenêtre de la collection Films

2- Catalogage d'une affiche : fenêtre des Collections afférentes au film



Après plusieurs années de travail, la Cinémathèque québécoise s'est finalement dotée d'un outil informatique pour répondre aux besoins de gestion de ses collections. Nous serions donc très heureux de partager avec les autres cinémathèques et archives le résultat de notre travail et de susciter ainsi de la curiosité et de l'intérêt pour cette réalisation assez unique dans son envergure et sa complexité.

Cet outil, que nous avons nommé Ciné-TV, est une base de données relationnelle développée sur Microsoft SQL qui permet de gérer autant la collection de films que la documentation et les collections afférentes au film. Cette base possède des points d'accès spécifiques aux collections (*Films, Documentation, Afférentes, Vidéocassettes*) ainsi qu'aux multiples fichiers d'autorité. Il s'agit en fait de plusieurs modules qui sont reliés ensemble, qui partagent au besoin de l'information commune et sur lesquels plusieurs personnes peuvent travailler simultanément. Chacun de ces accès, ci-après prénommé « base », se divise en plusieurs fenêtres (indiquées chacune par un onglet) où se retrouvent les divers champs de catalogage. En cliquant

sur un onglet, on passe d'une fenêtre à l'autre mais certaines données (par exemple le titre et le numéro d'enregistrement) demeurent affichées pour plus de commodité, l'utilisateur sachant toujours dans quel enregistrement il travaille. Cette présentation a été choisie afin de faciliter la navigation et d'éviter les inconvénients des barres défilantes. Chaque fenêtre contient un nombre d'informations réduit regroupées selon une logique de catalogage.

Bien qu'il ne soit pas facile de décrire le fonctionnement d'une base de données qui s'expérimente sur ordinateur, je vais essayer de rendre cette description la plus « parlante » possible. La base Films comprend, répartis sur six onglets, tous les champs nécessaires au catalogage technique, physique et filmographique des copies spécifiques. Évidemment le tout est compatible avec les règles de la FIAF. Dans certains champs, on ne peut saisir qu'une seule information, tandis que d'autres (ceux qui présentent une bande gris foncé) permettent la saisie de plusieurs données. On les dit à « occurrence multiple ».

La base *Collections afférentes* compte huit onglets. Elle permet de traiter photos, affiches, appareils, scénarios, archives textuelles, enregistrements sonores, etc. bref tout ce qui se rapporte aux œuvres cinématographiques et télévisuelles. Vu la nature et la diversité des documents et des objets à cataloguer, outre les règles de la FIAF, on utilise ici des règles qui ont cours en muséologie, en

Hace varios años que la Cinémathèque Québécoise ha estado desarrollando un sistema de catalogación en Microsoft SQL para la administración de todas sus colecciones, filmes, video, documentación, posters, foto fija, etc. La información base en relación a los filmes enlaza las colecciones, para lo cual el archivo ha desarrollado varios authority files. A través de una red muchas personas tendrán acceso al mismo tiempo a la información compartida de acuerdo a sus necesidades. Cada lugar de acceso está dividido en varias ventanas donde uno encontrará los distintos campos del catálogo, pero cliqueando de uno a otro, algunos datos, como el título y el número de adquisición se mantendrán constantes. El artículo describe varias secciones : 1) *Films* incluye los campos necesarios para los detalles técnicos, físicos y filmográficos, de copias específicas, compatibles con las reglas de la FIAF. 2) *Related Collections* es para la catalogación de fotos, pposters, aparatos, guiones, textos, grabaciones de sonido, etc. La diversidad de estos materiales requiere que uno utilice las reglas de museología, bibliotecología y archivos. 3) *Documentation* permite la catalogación de monografías y periódicos. Por ejemplo, si el equipo de la Mediateca hace la primera investigación tomando en cuenta el nombre del director en un artículo, será puesto en el authority file donde podrá ser utilizado más tarde por el catalogador cuando el film o el poster llegue al depósito. Salva el doble trabajo y asegura que el mismo nombre será siempre indexado más allá de las variantes. 4) *Circulation* : sigue el movimiento del material, externo o interno. El sistema está diseñado para el trabajo interno del archivo, sin embargo está previsto el acceso limitado del público. Los colegas de la FIAF están invitados a ver una demostración de este sistema. Ya que la Cinémathèque es la propietaria de este sistema, se espera que otros archivos puedan hacer uso del mismo.

bibliothéconomie et en archivistique. L'onglet « Images » permet de relier chaque fiche aux images numérisées qui la complètent ce qui permet de voir à l'écran l'artefact dont il est question.

La base *Documentation* compte huit onglets. Elle permet de traiter les monographies et les périodiques. Vu la nature des documents, on se réfère en outre ici à des règles qui ont cours en bibliothéconomie pour le traitement des monographies, mais dans le cas des périodiques, ce sont les règles d'indexation du PIP de la FIAF qui sont appliquées tant pour la description des articles que pour l'attribution des descripteurs. L'onglet « Images » permet de relier chaque fiche aux coupures de journaux numérisées qui la complètent.

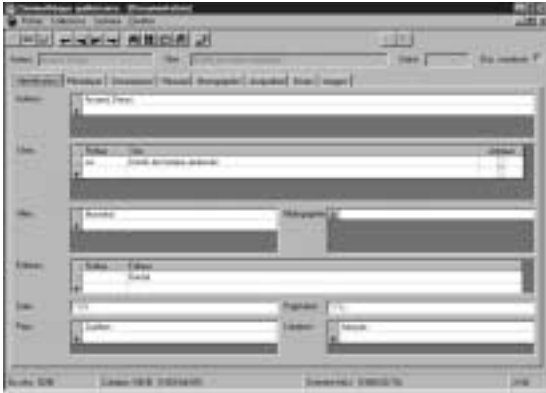
La base *Documentation* est complétée d'un module spécifique, « Publications en série », qui permet de gérer l'inventaire et les abonnements aux périodiques.

Ces bases partagent entre elles plusieurs tables d'autorité et en utilisent aussi de spécifiques. Une table d'autorité est en fait une mini-base de données où chacun des termes qui la constitue est vérifié et validé par un spécialiste. L'avantage de travailler avec des fichiers d'autorité est d'éviter le dédoublement du travail. Cela permet ainsi une plus grande collaboration entre le personnel d'un même service et entre les services, ainsi qu'une meilleure intégration des données qui se rapportent à toutes les collections de la Cinémathèque. Ainsi, si le personnel de la Médiathèque effectue le premier la recherche concernant le nom d'un réalisateur dont parle un article de revue, celui-ci sera versé dans le fichier d'autorité des noms de personnes où il pourra être utilisé pour cataloguer ultérieurement une copie de ce film qui arriverait en entrepôt ou encore une affiche.

Les fichiers d'autorité permettent aussi de s'assurer qu'un terme utilisé aura toujours la même forme peu importe ses variantes. On imagine aisément tout le gain en temps et en travail pour l'ensemble de la Cinémathèque. Le recours à des fichiers autorité limite également les erreurs d'appellation et les fautes de frappe car l'utilisateur doit aller sélectionner une information déjà définie. Par exemple, dans le cas des noms de personnes, les différentes variantes ou les pseudonymes sont validés sous une seule forme, chaque variante renvoyant à la bonne forme.

Pour vous donner une idée des fichiers d'autorité dont nous parlons, je pourrais mentionner, parmi ceux qui sont communs à plusieurs collections : Titre original du film, Titre de série, Noms de personne, Pays, Vedettes matière, Support, Langues, etc. Pour les collections particulières, signalons, pour Film : Type de pellicule, Procédés couleurs, Maisons de production, etc. ; pour Collections afférentes : Marques de fabrique, Matériaux, Noms d'objet, Types de l'objet, etc. ; et pour *Documentation* : Genre de document, Contenu général, etc.

Puisqu'il s'agit d'une base de données relationnelle, la correction d'une entrée dans un fichier autorité se répercutera sur toutes les fiches qui l'ont utilisée. Toutefois, pour éviter d'éventuels cafouillages, on peut définir pour chaque fichier des niveaux d'autorité à la fois pour la consultation, pour l'écriture et pour la modification. Cela garantit une meilleure intégrité de tout le système.



3- Catalogage d'un livre : fenêtre de Documentation

4- Inscription d'une sortie de film : fenêtre du module Circulation



Qui plus est, ces trois bases ont aussi en commun un module *Circulation* qui permet de suivre le va et vient des copies, des livres ou des objets et d'inscrire automatiquement dans la fiche les données correspondant à leur sortie et leur retour. Cet historique demeure attaché au film ou à l'objet. L'identification de l'emprunteur ne se fait qu'une fois et demeure disponible pour les échanges subséquents. Pour la collection de films, on distingue même la circulation externe (prêt) et l'utilisation interne dans le cadre de notre activité régulière de projection. Certaines informations sont spécifiques à une collection, d'autres de nature plus générale.

Il faut attirer l'attention sur *Données filmographiques*. Ce fichier d'autorité constitue en fait un immense dictionnaire universel des films, des vidéos et des émissions de télévision. On peut y inscrire tout ce qui se rapporte de façon permanente à une œuvre, comme les titres (originaux, versions, travail, série, etc.), les génériques (avec fonctions), l'année, la durée, etc. Ce fichier d'autorité fait des œuvres le principal critère de catalogage des collections des cinémathèques ; selon les besoins de sa collection, chaque catalogueur peut, selon des règles bien définies, y compléter les informations qui s'y trouvent. Actuellement on y retrouve plus de 57 000 titres pour lesquels on indique au moins le titre original, le réalisateur, le pays et l'année. On imagine la quantité énorme de travail que cela représente et le bénéfice

qu'auraient les cinémathèques qui se le procureraient. On peut même rêver de partage entre institutions, autant des informations que de leur vérification.

La table des *Vedettes matière* est également à souligner. On y retrouve, liés au sujet lui-même, les termes spécifiques, génériques, associés, rejetés et même le terme anglais correspondant. Inspiré des thésaurus de la FIAF pour les termes de cinéma et télévision, il comprend plusieurs termes non utilisés par ces thésaurus et est régulièrement enrichi de nouveaux termes et validé par une spécialiste en documentation.

Ces bases et quelques fichiers autorité (dont *Vedettes matière* et *Données filmographiques*) sont dotés d'un moteur de recherche qui permet de définir et de combiner plusieurs critères qui utilisent les opérateurs logiques habituels. Les résultats sont affichés sous une forme synthétique qui permet au chercheur d'avoir une idée assez précise de ce qui a été trouvé ; en cliquant sur ce résultat bref, on accède à la fiche complète.

À cause des nombreuses informations qu'elle contient, cette base est conçue pour le travail du personnel des archives, non pour le grand public. Dans une étape ultérieure, la Cinémathèque se propose de développer des modules de recherche grand public utilisant les critères les plus usuels pour celui-ci (titre, nom, pays, année, sujet, etc.) et qui afficheront des informations choisies de la base de données. Ces

During the past several years a cataloguing system has been developed by the Cinémathèque Québécoise on Microsoft SQL for the administration of all of its collections, films, video, documentation, posters, stills, etc. The base information concerning a film links the collections, for which the archive has developed multiple authority files. Several people may have access at the same time to the shared information according to their needs, through a network. Each access point is divided into several windows where one may find the diverse catalog fields, but in clicking from one to the next, certain facts, such as the title and acquisition number, remain constant. The article describes various sections: 1) *Films* includes the fields necessary for technical, physical, and filmographic details, of specific copies, compatible with the FIAF rules. 2) *Related Collections* is for the cataloguing of photos, posters, apparatus, scenarios, texts, sound recordings, etc. The diversity of such materials demands that one apply the rules of museology, libraries, and archives. 3) *Documentation* allows for the cataloguing of monographs and periodicals. As an example, if the staff of the Médiathèque does the first research concerning the name of a director in an article, it will be put in the authority file where it may be utilized by the cataloguer later when the film or poster arrives for deposit. It saves duplication of effort and ensures that the same name will always be indexed no matter the variants. 4) *Circulation* tracks the movements of material, external and internal.

While the system is designed for the internal work of the archive, a limited public access is envisioned. FIAF colleagues are welcome to see a demonstration of the system. Since this system is entirely the property of the Cinémathèque, it is hoped that other archives may be able to make use of it as well.

modules seront adaptés au web et permettront également une recherche combinée dans plusieurs « bases ». Ainsi, par exemple, l'utilisateur pourra savoir que pour tel titre, la Cinémathèque possède des photos, des scénarios, des publications, des vidéocassettes de consultation et des copies. La Cinémathèque québécoise ne compte pas rendre public son catalogue de films.

Nous pourrions évidemment décrire par le menu toutes les riches potentialités de cette base. Mais le mieux serait de la voir en fonction. La Cinémathèque québécoise se propose d'ailleurs de faire connaître cette réalisation et prévoit des démonstrations à cet effet. Elle est ouverte à toute invitation en ce sens. Puisqu'elle est entièrement propriétaire de cette réalisation, la Cinémathèque souhaite la mettre à la disposition des autres archives qui pourraient y être intéressées. Il est même envisageable d'en produire des versions en langues autres que le français, en anglais et en espagnol notamment.

Pour la Cinémathèque québécoise, il s'agit d'une étape majeure dans le développement de la gestion informatisée de ses collections, gestion entreprise il y a plus de dix ans maintenant et qui a suivi le développement des outils informatiques. Il en découle une meilleure intégration du travail de son personnel, une harmonisation des règles et des procédures de catalogage et de traitement de l'information et il est à prévoir qu'il en résultera une plus grande efficacité dans le traitement de la masse énorme que constituent les collections d'une institution comme la nôtre.

# “Treasures from the Film Archives” and International Film Cataloguing Data Exchange

Sarah Ziebell Mann

Documentation

Documentation

Documentación

In 1988, Ronald Magliozzi published *Treasures from the Film Archives: A Catalog of Short Silent Fiction Films Held by FIAF Archives*, which contained brief archival directory information for over 9,000 titles. Recognized as a valuable resource with tremendous potential, by the early 1990s the FIAF Documentation Commission began building on this work: converting it to a database, adding data, and making it available on the *FIAF International FilmArchive CD-ROM*. The database had not been updated in some time when, with the generous support of the National Film Preservation Foundation, I was hired to help conduct a comprehensive update of “Treasures.” Last November, with the participation of 90 FIAF archives, FIAF published the newly updated and expanded “Treasures from the Film Archives” on the *FIAF International FilmArchive Database*. Even more new data will be added in upcoming releases of the *FIAF Database*.

“Treasures from the Film Archives,” a part of the *FIAF International FilmArchive Database*, now contains over 35,000 records documenting the fiction and nonfiction silent film holdings of FIAF archives from around the world, including both features and shorts. Each database record contains information such as release date, country of origin, original and other known titles; production company and key cast and credits details; notes about which archives hold the work and, in some cases, whether these institutions hold access or non-access copies. Some archives also have provided details about the types of copies they have. (See illustration for an example of a database record.) Data is supplied to “Treasures” by FIAF archives in a number of formats that are edited to conform to database standards and subsequently merged into a FileMaker Pro version of “Treasures,” housed at Pacific Film Archive in Berkeley, California.

The “Treasures” database has three primary uses. As a preservation tool, “Treasures” aids archives in locating other copies of works in their collection, thus helping to avoid overlapping preservation projects. As a directory, “Treasures” helps researchers identify those archives where they may view particular works. Finally, as a documentation resource, “Treasures” provides access to a wealth of silent-era filmographic information for scholars, silent film enthusiasts, and the general public. Users can access “Treasures” on the *FIAF International FilmArchive Database*, available on CD-ROM or via Internet subscription from the FIAF Secretariat for all FIAF affiliates, or from SilverPlatter for non-affiliates.

The project of updating database records comprised two distinct tasks: (1) contacting archives that previously had supplied data to “Treasures,”



Informe de Sarah Ziebell Mann sobre la actualización y desarrollo de la publicación de Ron Magliozzi de 1988, "Treasures from the Film Archives," que contenía breves comentarios sobre más de 9.000 títulos. A fines de los años 90, el National Film Preservation Foundation de los Estados Unidos ofreció su apoyo a la ampliación del proyecto. Actualmente, la base de datos comprende más de 35.000 entradas documentales sobre películas de ficción y no-ficción de la época del cine mudo, proveniente de más de 90 archivos FIAF a través del mundo. Esta base de datos se convirtió en el instrumento más apropiado para ubicar las películas, facilitar los proyectos de restauración y evitar la superposición de proyectos. También se convirtió en una fuente de documentación filmográfica de gran utilidad para los investigadores cinematográficos. Por primera vez se solicitó acceso a la información sobre el acceso a las colecciones y 80% de las fichas contienen estos detalles. La diversidad de los formatos en que se suministraron los datos hizo necesaria la adopción de métodos de trabajo de mayor flexibilidad. En 18 meses, más de 13.000 títulos fueron ingresados en la base de datos, y se esperan numerosas contribuciones adicionales por parte de los archivos.

at present. Despite the difficulties of the current system, we have gained valuable insight into the different methods institutions use to catalog their data and have developed strategies for managing this data when it comes to us.

These challenges are not unique to our experience. Most international cataloguing projects certainly face similar issues, especially when participants vary widely in their record-keeping practices, languages of origin, and technological sophistication. Our foremost goal lies in refining the "Treasures" database to include expanded information from countries with less-documented silent film industries as well as enhanced information from countries whose silent film output is well-documented. We will encourage archives to edit their data directly from an export of the "Treasures" database, since this is the most effective way for us to receive data, but we will continue to work with those archives that cannot participate in this way. We are delighted that in the past year and a half, the number of titles in "Treasures" has increased by over 13,000, and we hope that FIAF archives will continue to work with us to enhance this valuable resource.

# Preserving Digital Film

Thomas C. Christensen

Technical  
Column

Chronique  
technique

Columna  
técnica

In the year of Stanley Kubrick's space odyssey *Man* may not yet have set foot on Mars, but the vision of a computer taking hold of our analogue reality and turning it into binary logic has already come true, at least in the realm of cinema. In film production more and more of the process is performed in a digital domain. We may soon see the day when film making no longer requires the use of silver or dye on a transparent plastic base.

Many questions will need to be addressed as films turn digital. This paper will identify a few of the issues faced by a national film archive about to change from traditional film archiving to something possibly quite different.

It used to be that a film archive was defined by the type of films collected and screened. The traditional and national film archives tended to adhere to a canonical view of film as an art form and presented film historical programs dominated by series of masterpieces of different acclaimed film historical periods or great directors. A strong emphasis was put on the long fiction film and silent cinema. As legal deposit acts were passed in most European countries all national production, at least in theory, was to be collected, safeguarded and presented, thus including documentary film and short fiction. Almost all films were on celluloid stock.

Today modern professional film is shot on a variety of formats ranging from amateur video to modern fine grain negative stock. Films are edited on everything from traditional flatbeds to workstations that run software such as *Inferno*. Distribution is still, in the case of feature films, predominantly on 35mm print stock. Many films go directly to video or television, however, and we may soon see digital projection take over in even the largest theatres.

Digital filmmaking will drastically change the film archives' self-understanding and lead to tremendous preservation problems. Traditional filmmaking is a well-known process, which produces a number of intermediate materials until the final print is ready for screening in a theatre. Film archives collect different materials coming from different steps in the production process according to their practical or financial capabilities. Danish legal deposit stipulates that a duplicate positive (preservation master), final mix and a new print is to be handed in for safe keeping at the Danish Film Institute / Film Archive. The preservation master and the release print are both on film stock, which in a vault climate (5C/30%RH) is known to have a life expectancy of more than 500 years before duplication is needed. Furthermore, the film materials are human readable analogue images. The final mix received is on any magnetic or optical sound carrier in use by the film industry at the time of production. Most of these sound formats can be played back at the archive. However, experience shows



Cet article soulève la question de la préservation des images en mouvement à une époque où une grande partie de la production est faite grâce à la technologie digitale. L'auteur expose les méthodes les plus simples ainsi que les priorités du passé et les compare avec la grande variété de supports utilisés dans la production d'aujourd'hui. Il décrit aussi les besoins du dépôt légal danois et compare les limitations des supports traditionnels avec celles des plus récents. M. Christensen soulève les difficultés de la préservation d'un 'original'; les copies de projections, les DVD et les adaptations pour la télévision peuvent en effet contenir des informations qui leurs sont propres de par leur élongation différente. La relation entre le négatif original sorti de la caméra et le produit final a changé, le travail digital effectué à un stade ultérieur étant devenu partie intégrante de la production. Le nombre croissant de nouvelles productions sur de nouveaux supports, qui demandent de fréquents transferts, amène l'auteur à conclure qu'en fin de compte un investissement plus important, bien que moins fréquent, pour une préservation de film 'à l'ancienne' est plus intéressant.

<sup>1</sup> Refreshing: Making a duplicate onto the same material/medium as the original.

Migration: Transferring the information onto a new material/medium.

Emulation: Matching the original experience (i.e. a WordPerfect 5.1 file should be experienced on the original software, or presented as if it was).

that these materials have a physical or technological life expectancy of 10-50 years or less. Most video and digital film masters share the characteristics of the sound formats, and are expected to need refreshing and/or migration every 5-10 years<sup>1</sup>.

In the future the notion of 'film' will disappear and most film archives will probably chose to become 'moving image archives' with a continued emphasis on the theatrical release experience. Already now Danish 'film' production is a mixed bag of film, video and digital images on a variety of release and carrier media. The notion of an original film is impossible due to the fact that the final product is different in different outlets, i.e. the theatrical release on 35mm film might be in 2,35:1 Cinemascope, the dvd in 16:9 Wide screen and the television version in 4:3 Academy, all containing image information not present in any of the other formats. Maybe the greatest challenge to the archives and cinemateques will be the question of authenticity. The wish to preserve and present the original artwork in its original form is greatly undermined by the difficulty of determining which 'original' to preserve.

In the case of the Danish feature film 'Blinkende Lygter' the best material as far as image information is concerned is the original camera negative. However, this material contains none of the effects produced in the editing. The high definition back up tape contains all the data needed to produce any of the deliverable formats, including the negative from which the theatrical prints were struck. This is the most original data source. However, this is a magnetic tape only playable on very sparingly diffused hardware. Thus, the high definition data back up tape will have to be migrated when the industry changes standards and before the tape gets physical defects through aging, probably every 5 years. The new printed negative is, as most traditionally cut negatives or intermediates, the direct source of the theatrical prints. Though the source of the negative in this case is more original, this negative, or any intermediate thereof, may be the best bet for preservation. However, any of the mentioned materials must be supplemented by an original theatrical print for reference and possible optical or digital sound preservation. Though a 35mm print is not in any way a perfect starting point for duplication, it is nevertheless an original source of reference, it is the original as experienced by the original audience.

As mentioned before, the funding agreement of the Danish Film Institute stipulates the deposit of a duplicate positive of the negative and a new original print. However, this is only relevant for feature films. Short fiction films and documentary films are required to deposit a new 35mm print if released in 35mm, otherwise a digital betacam tape.

Any material that is to realistically survive more than one hundred years, I argue, will have to be stored on a physical medium with a life expectancy of more than 50 years, thus leaving only film stock or the hope for a new digital storage medium. Of course it is possible to refresh or migrate digital images every 5 to 10 years. However, with 5000+ Danish titles and a total of 30000+ titles in the collection to preserve, and thus duplicate, the daily copying will amount to 3-5 titles just for the Danish film heritage. This may not sound like much, but

El artículo aborda el tema de la preservación de las imágenes en movimiento en una época donde una gran parte de la producción se efectúa gracias a la tecnología digital. Se exponen los métodos más simples y las prioridades del pasado y se las compara con la gran variedad de soportes utilizados para la producción actualmente. Se describe asimismo las exigencias del depósito legal en Dinamarca, y se comparan las limitaciones de los soportes tradicionales con los más recientes. Se plantean las dificultades que presenta la preservación del 'original'; las copias de proyección, los DVDs y las adaptaciones para la televisión, que pueden contener informaciones que les son propias en virtud de sus diferencias específicas. La relación entre el negativo original de cámara y el producto final ha cambiado porque el trabajo hecho digitalmente en un estado final se ha convertido en parte integrante de la producción. El número creciente de nuevas producciones que utilizan nuevas tecnologías y que requieren una frecuente migración de los soportes, lleva al autor a concluir que inversiones más costosas, pero menos frecuente, en un proceso de preservación 'a la antigua', resulta a la larga más provechosa.

even if we know which version is the best and most original, this must be compared with the current duplication capacity of 10-50 titles annually on traditional film stock. Digital copying may become easy and fast, but this does not change the fact that each production has cost between \$100.000 and \$10 million to produce, not to mention the cultural value. With more than 80% of the films from 1895-1930 already lost it is amazing that any producer, director or government body will bet on a \$50 tape to hold a final production investment of more than a thousand times that amount.

As far as motion picture film preservation is concerned, passive storage at low temperature and low relative humidity will be able to keep the materials now preserved in the archive in good condition for at least 50 digital migration cycles before copying will have to be considered. At the risk of being called conservative and old fashioned, I still believe traditional film preservation seems very attractive compared with preservation of digital media.

# Vinegar Affected Films of the Vietnam Film Institute in 2000

Dr. Ngo hieu Chi

Technical  
Column

Chronique  
technique

Columna  
técnica

Investigations in 1990 identified disclose that about 200 reels of vinegar-affected film among almost 40,000 reels of the film collection in Hanoi. These reels were between 20 and 30 years old and their stock was made by many companies: KODAK, AGFA, FUJI, ORWO, CBETMA. In 1991, the VFI began to develop some research projects to clarify the mechanism of vinegar syndrome and then to find ways to treat it.

As a summary of these projects we can say that vinegar syndrome on film is a hydrolysis of cellulose triacetate, which degrades it and creates acetic acid. The created acetic acid increases the rate of hydrolysis and that is why the vinegar syndrome assumes an autocatalytic nature. The process of vinegar syndrome can be described in diagram 1.

'A' called the autocatalytic point, which unites an acidity of 0.5ml of NaOH 0.1M and an age exceeding 20 years. While the acidity on film is still less than 0.5ml (the 1st zone), the rate of degradation increases slowly enough. For example an acid increase of 0.2ml needs more than ten years. But when acidity on film crosses the autocatalytic point A (the 2nd zone), the rate of the degradation increases with greater speed, so that an acid increase of 1ml needs only 5 to 7 years and the next 1ml needs only 2 to 3 years. When the acidity on film reaches 3 to 4ml, the film will be destroyed. From this description, we see that the reduction of acidity on film from the 2nd zone (more than 0.5ml) to the 1st zone (less than 0.5ml) can reduce to one-tenth the speed of degradation, so the life of film can be extended a number of years.

In 2000 the VFI research work about vinegar-affected film includes the two following tests:

- 1- Identifying and classifying vinegar-affected films in the collection,
- 2- Eradicating as much as possible the vinegar on films in order to extend their viability.

To identify the vinegar-affected films among almost 50,000 reels of the film collection, first of all, we used pH-strips, which change color in the acid medium. The staff placed a strip inside of every film can held in our film vault (100C ; 45%RH). After 24 hours the cans are opened and the color of this strip is compared with an original strip. If their color is the same,

the film is still in good condition, otherwise we assume the film to be affected by the vinegar syndrome. In this way, we found about 1600

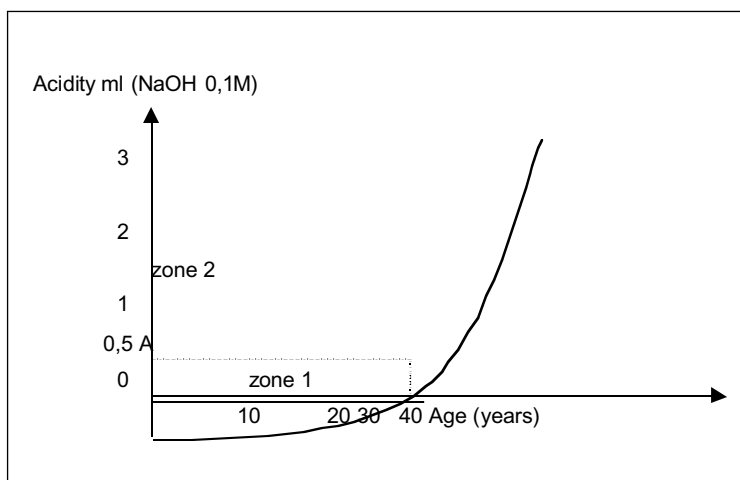


Diagram 1

Des recherches effectuées en 1990 révélèrent qu'environ 200 bobines appartenant à la collection des archives à Hanoi étaient affectées par le syndrome du vinaigre. Les films affectés étaient âgés de 20 à 30 ans et la pellicule provenait de différents fabricants. Ils ont été classifiés selon leur degré d'acidité au moyen de bandelettes de mesure du pH, puis en utilisant les bandelettes de test Dancheck A-D. Une méthode de traitement à sec fut adoptée. Des locaux de ventilation et séchage permettant le traitement de bobines déroulées ont été utilisés. Ceci a permis d'exposer la pellicule affectée à l'air circulant dans ces locaux pendant des temps variant de 48 à 72 heures, selon le degré d'acidité. A la suite du traitement, les films ont été lavés. Dans tous les cas, l'acidité a été réduite de manière à retarder le point d'autocatalyse de quelques années. En 2000, quelque 500 bobines furent traitées selon ce procédé. Le restant des films affectés est sur le point d'être traité. Demeure, cependant, le problème du retrait de la pellicule.

Investigaciones realizadas en 1990 revelaron que aproximadamente 200 bobinas pertenecientes a la colección cinematográfica de Hanoi sufrían del 'síndrome del vinagre.' Las películas afectadas tenían entre 20 y 30 años y provenían de varios fabricantes. Primero fueron clasificadas según su grado de acidez con cinta de medición del pH, luego utilizando las cintas de test Dancheck A-D. Finalmente se adoptó un tratamiento en seco de la película. Para ello se utilizaron dos locales de secado en los que se desenrollaron las películas. Esto permitió la exposición de la película afectada a la circulación de aire durante 48 a 72 horas. Luego del tratamiento, las películas han sido lavadas. En la totalidad de los casos, la acidez ha sido reducido obteniéndose el retraso del punto de auto-catálisis por varios años. En el año 2000, unas 500 películas fueron tratadas con este procedimiento. El tratamiento del resto de las películas afectadas está a punto de concluir. Subsiste, sin embargo, el problema del encogimiento de la película.

reels of vinegar-affected film. For the next step, we used the A-D strips from DANCHECK to classify the vinegar-affected film and about 50 % of them are in level 1 (800 reels), 35% in level 2 (500 reels) and 15% in level 3 (300 reels).

To treat the vinegar-affected films, we use the dry method. For that, we use two fume rooms with ventilators placed on the top to blow into the atmosphere. The dimensions of the small room are 1.2 meter long, 0.8 meter wide and 1.7 meter high and it can treat three reels at a time. The large room is 4 meters long, 3.5 meters wide and 3 meters high, and can treat 18 reels at a time. The reel of film is unwound to leave it in contact with the circulated air and as result, the acetic acid is gradually wiped out. In the experiment, we piled up a number of wooden trays covered by a nylon net 1.15 meter long x 0.7 meter wide x 0.2 meter high (see diagram 2) inside these rooms. Each tray has a capacity of one unwound 35 mm film reel of about 300 meters long.

The treatment time of the lightly affected films (level No1) is about 48 hours and the films in level No2 or No3 takes 72 hours without peeling off the emulsion or the warping of films. Then the films can be washed by a wet cleaning machine without damage. Measurements of results reflect that the treatment can bring the acidity on the film from zone 2 to zone 1 (see picture 1) and in practice the acidity on all treated film becomes less than 0.5ml. According to these tests, the process of degradation of the treated films is slow enough that their acidity doesn't pass the autocatalytic point for 3 years.

In 2000 we successfully treated more than 500 reels of vinegar-affected film among the aforementioned 1600 reels and the last films were treated in 2001.

We currently can not solve the problem of film shrinkage, which always accompanies the vinegar syndrome and depends on the vinegar level. For the moderately or slightly

vinegar-affected films (level No1 or No2), the shrinkage is small enough, accounting for 1-3% so these films are usable after treatment. In contrast, for films with a vinegar level in the No3 zone or worse, the shrinkage after treatment is relatively high, reaching 4 - 5% and the films are unusable. It is expected to find chemical or physical methods to reduce the shrinkage of film after treatment, so that they will be all usable.

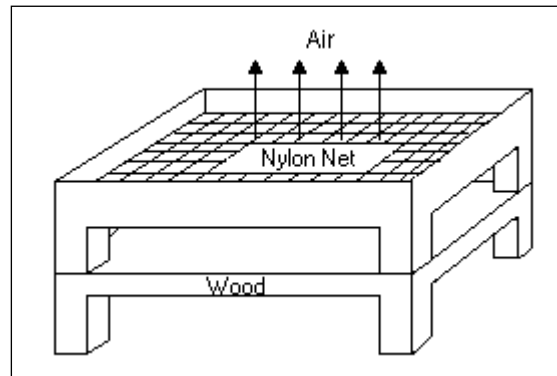


Diagram 2

# Pilot Experiments With L-Ascorbic Acid Developer

Johan Prijs

Technical  
Column

Chronique  
technique

Columna  
técnica

Due to the awareness for a better environment and higher prices for discarding chemicals Kodak have found an alternative for Hydroquinone in black and white developers in L-Ascorbic acid (Vitamin C). At Haghefilm laboratories in Leiderdorp, The Netherlands, we made some serious tests in 1994 to see if the sensitometric curves of developer with Hydroquinone and L-Ascorbic acid can match. At the same time we were curious to see the difference in costs and the life time (oxidation) of the two developers. In this report the results of the sensitometric and chemical changes in relation to aging, a simple comparison of the difference in price and the photographic qualities of both developers.

## Materials used for the experiments

Chemicals for D96 negative process

L-Ascorbic acid, Merck

Eastman Plus-x negative film 5231, KODAK

Eastman Double-x negative film 5222, KODAK

Eastman Plus-x negative photo material 5062 KODAK

Photo paper, Multigrade 111 RC de Luxe, ILFORD

Peterson Super System 4 processing tank

Photo enlarger / processor, Opemus 5 (Nikor EL 2.8) /

Durst RCP 20 + Jobo CPA

Sensitometer GMF (glass wedge log 0.15, slit 2, 1.50ND filter)

Densitometer X-Rite 310 (MicroDense software)

UV/VIS Spectro Photometer Lambda 2 Perkin Elmer

PH-meter PHM85 Radiometer

## Experiments

### 1) Oxidation of L-Ascorbic acid in D96 developer to air.

Materials

D96 developer with Ascorbic acid 1 litre

\* Sodium hexametaphosphate 1 g

\* Potassium bromide 0.4 g

\* Sodium sulphite 15 g

\* L-Ascorbic acid 3 g

\* Metol 1.5 g

\* Borax 3.8 g

\* Sodium sulphite 60 g

pH= 8.21

and D96 developer standard solution

## Realization

Two glass beakers of 250ml, one filled with D96 developer with L-Ascorbic acid and the other with D96 developer standard solution are stirred for one day at a temperature of 20° C and been exposed to air. At the start, the 3rd hour, 6th hour and after 5 days (last 4 days without stirring) the relative amount of Ascorbic acid is determined with a UV/VIS Spectro Photometer

El artículo describe los tests efectuados con ácido K-ascórbico (Vitamina C) como alternativa a la hidroquinona para el revelado en blanco y negro, siguiendo una propuesta de Kodak. Los tests tenían por objetivo la comparación de distintas curvas sensitométricas, costos y grado de oxidación. El test de oxidación mostró que la exposición al aire retardaba la desaparición del ácido ascórbico. El test comparativo de almacenamiento permitió constatar que el líquido de revelado que contiene ácido ascórbico oxidaba mucho más rápido que la hidroquinona. Después de siete días, las muestras del test presentaban un mismo nivel de disminución del contraste y una ligera variación en la sensibilidad. Los tests fotográficos mostraron que las dos muestras eran de la misma calidad. El contraste de copias tiradas de negativos revelados en presencia de ácido ascórbico es ligeramente menor que el de las copias tiradas en presencia de hidroquinona (que resultan un poco más nítidas). Es sobre la luminosidad y la nitidez que se debe insistir para que quede evidente que el contraste obtenido por el líquido de revelado conteniendo ácido ascórbico es equivalente al obtenido con la hidroquinona. A nivel de costos, el gráfico muestra que el líquido de revelado conteniendo ácido ascórbico es 16% más caro que el que contiene hidroquinona. En el caso del líquido de revelado para positivos, esta diferencia es del 234%. De esto se infiere que sólo la regeneración de productos usados permite reducir costos a un nivel aceptable. El autor concluye que la utilización de líquido de revelado conteniendo ácido ascórbico es interesante sobre el papel fotográfico, que los resultados obtenidos sobre el almacenamiento con hidroquinona no dan resultados bien definidos y que hay que regenerar los productos utilizados para hacer frente a los costos importantes. Los tests han sido llevados a cabo por Herman Laman y Leen Treuren

## Result

The relative concentration of Ascorbic acid is proportionally related to the level of absorption of the Ascorbic acid at 265nm, the absorption limit. This is an assumption because the real amount of Ascorbic acid is not determined!!

Table 1

Oxidation of Ascorbic acid to air in relation with time. (measured as extinction at 265nm)

Time	Extinction 265nm
0 hrs	1.61 (100%)
3 hrs	1.22 (76%)
6 hrs	0.47 (29%)
5 days	0.02 (1%)

## Conclusion

It is clear that the extinction of Ascorbic acid rapidly reduces at exposure to air. A processing test is made with a fully exposed Plus-x strip and it shows that the blacks are minimal compared with a non-oxidized sample of the same solution. The developer contains hardly any Ascorbic acid after 5 days of oxidation. The spectrogram shows that a second maximum exists at a shorter wavelength (ca. 245nm). This could be the oxidized form of the Ascorbic acid, dehydro-1-Ascorbic acid. The pH of the oxidized developer is raised from 8.21 to 8.68.

## 2) Comparison of storage life between L-Ascorbic and Hydroquinone D96 developer.

### Materials

D96 developer with L-Ascorbic acid 1 litre

* Sodium hexametaphosphate	1 g
* Potassium bromide	0.4 g
* Sodium sulphite	15 g
* L-Ascorbic acid	2 g
* Metol	1.5 g
* Borax	3.8 g
* Sodium sulphite	60 g
pH= 8.33	

D96 developer with Hydroquinone 1 litre

* Sodium hexametaphosphate	1 g
* Potassium bromide	0.4 g
* Sodium sulphite	15 g
* Hydroquinone	1.5 g
* Metol	1.5 g
* Borax	3.8 g
* Sodium sulphite	60 g
pH= 8.75	

## Implementation of tests

Fresh exposed wedges on Plus-x 5231 material are processed at once, next day, after four and after seven days in respectively the developer with L-Ascorbic acid and Hydroquinone in a Peterson processing tank.

Exposure plus-x: Log 0.15 glass wedge + 1.5 ND filter, slit 2 (GMF Sensitometer)

Process Plus-x:

- \* 5\_ min. in Dg6 developer at 21° C
- \* 40 sec. stop bath
- \* 30 sec. wash
- \* 2 min B&W rapid fix
- \* 9 min wash
- \* Drying in air

Before and after processing of the wedges the following parameters are measured in the developer:

- \* pH
- \* Spectro Photometric maximal of L-Ascorbic acid / Hydroquinone measured at 265nm and 289nm

The following parameters are measured in the Plus-x wedges with the automatic X-Rite densitometer and MicroDense software:

- \* Sensitivity (ER)
- \* Contrast (gamma)

Remarks: The developers and other solutions are not replenished with fresh chemicals and are kept in glass beakers at room temperature during this experiment.

The concentrations of L-Ascorbic acid and Hydroquinone are relatively determined by the measured extinctions at the given wavelength.

Result

Table 2: Relative concentrations L-Ascorbic acid/Hydroquinone in relation to time in processing Plus-x wedges.

Time	Extinction	
	L-Ascorbic acid (265nm)	Hydroquinone (289nm)
0	1.79	0.57
1 day	1.41	0.55
4 days	0.97	0.55
7 days	0.58	0.52

Table 3: Contrast (gamma) and Sensitivity (ER) of Plus-x processing in L-Ascorbic acid/Hydroquinone developer in relation to time.

Time	Dg6 Processing			
	L-Ascorbic acid		Hydroquinone	
	gamma	ER	gamma	ER
0	0.51	502	0.69	525
1 day	0.43	505	0.54	532
4 days	0.35	498	0.54	529
7 days	0.32	500	0.48	527

Table 4: pH of the Dg6 developers during the processing of Plus-x wedges in relation to time.

Time	pH	
	L-Ascorbic acid	Hydroquinone
0	8.33	8.73
1 day	8.35	8.80
4 days	8.38	8.84
7 days	8.45	8.90

Cet article décrit les tests techniques menés pour analyser l'utilisation de l'acide L-Ascorbique (Vitamine C) comme alternative à l'Hydroquinone pour les révélateurs pour noir et blanc, d'après une proposition de Kodak. Ces tests, qui avaient pour but de comparer les différences de courbes sensitométriques, de coût et de degré d'oxydation.

Lors du test d'oxydation, on a découvert que l'exposition à l'air ralentissait la disparition de l'acide ascorbique. Lors du test comparatif de stockage, on a constaté que les révélateurs contenant de l'acide ascorbique oxydaient beaucoup plus vite que l'Hydroquinone. A la fin de sept jours de tests, les deux échantillons montraient la même diminution de contraste avec une légère variation dans la sensibilité. Les tests photographiques ont montré que les deux échantillons étaient de même qualité. Le contraste des copies issues de négatifs développés dans de l'acide ascorbique est légèrement moins prononcé que celles issues de négatifs développés dans l'Hydroquinone, qui sont un peu plus nettes. Il faut donc augmenter la luminosité et la netteté pour que le contraste du révélateur contenant de l'acide ascorbique soit le même que celui de l'Hydroquinone. Il est à noter que les résultats obtenus sur du papier photographique doivent encore être vérifiés sur la pellicule.

Au niveau des coûts, le graphique montre que le révélateur contenant de l'acide ascorbique est 16% plus cher que celui contenant de l'Hydroquinone. En ce qui concerne le révélateur positif, il est 234% plus cher, il est donc observé que seul une régénération des produits usagés peut être envisagé pour ramener le prix à un prix acceptable.

L'auteur conclut que l'utilisation de révélateur contenant de l'acide ascorbique est intéressante sur du papier photographique, que les résultats obtenus sur le stockage à l'Hydroquinone ne sont pas clairs et qu'il faut impérativement envisager une régénération efficace pour faire face au coût très important.

Ces tests ont été menés par Herman Laman et Leen Treuren

## Conclusion

Looking at the chemical results it shows that the developer with L-Ascorbic acid oxidizes much faster compared to Hydroquinone. The sensitometric test shows a declining contrast of the processed Plus-x in both developers. At first it seems that the Hydroquinone developer rapidly declines in contrast then slowly stabilizes to decline further. The L-Ascorbic developer on the contrary declines more evenly in contrast. At the end of the experiment of 7 days both developers have declined in contrast in the same level. It is a pity it is not possible to really compare both contrasts because the pH of both developers were too different. The sensitivity doesn't change much for L-Ascorbic acid as well as the Hydroquinone developer during the period of 7 days. When we want to say something about the relation contrast/extinction of the developer we can conclude the following: a little change in the extinction of Hydroquinone seems to give a rapid decline in contrast while the extinction of L-Ascorbic acid, comparatively speaking, evenly declines with the contrast of the processed wedges. About the life time of both developers, it seems that sensitometrically seen both developers do not differ so much during the 7-day experiments keeping in mind the contrast/sensitivity difference caused by the difference in pH level. Chemically seen it seems that L-Ascorbic acid oxidizes much faster than Hydroquinone, but this needs to be investigated with a more reliable method of measuring.

## 3) Photographical experiments

### Material

- \* Eastman Plus-x negative film 5231, KODAK
- \* Eastman Double-x negative film 5222, KODAK
- \* Eastman Plus-x negative photomaterial 5062, KODAK
- \* Light meter, Gossen Sixomat 2
- \* Photopaper Multigrade 111 RC de Luxe, ILFORD
- \* Peterson Super System 4 process tank
- \* Photo enlarger / processor, Opemus 5 (Nikor EL 2.8) / Durst RCP 20 + Jobo CPA
- \* Sensitometer GMF (glass wedge log 0.15, slit 2, 1.50ND filter)
- \* Densitometer X-Rite 310 (MicroDense software)

## Realization

In order to get a visual idea of the two different developers, we used a camera on a tripod and made outdoor shots with 3 kinds of negatives. The shots are made normal, one stop under and one stop over exposure in equal light conditions. All shots are made in double of the same subject with the same camera on separate negatives. Negatives are processed in both developers and partial enlargements are printed side by side corrected on photo paper and used as a visual comparison test of L-Ascorbic acid and Hydroquinone developer.

## Exposure of the different negatives

A. Eastman Kodak Plus-x 5062 Photo negative exposed as 125 ASA, measured on an 18% gray patch with a Gossen Sixomat 2.

	f Stop	Exposure time (s)
Normal exposure	f 16	1/60
Under-exposed (one stop)	f 16	1/125
Over-exposed (on stop)	f 16	1/30



B. Same as A, but with yellow filter.

C. With red filter. (3 stops correction)

	f Stop	Exposure time (s)
Normal exposure	f 16	1/8
Under-exposed (one stop)	f 16	1/15
Over-exposed (on stop)	f 16	1/4

D. Eastman Kodak Plus-x Cine negative 5231 exposed as 80 ASA, light meter same as above material. The difference between 125 ASA and 80 ASA is 2/3 stop and was rounded as 1 stop.

	f Stop	Exposure time (s)
Normal exposure	f 16	1/30
Under-exposed (one stop)	f 16	1/60
Over-exposed (on stop)	f 16	1/15

E. Same as D, but with yellow filter.

F. With red filter. (3 stops correction)

	f Stop	Exposure time (s)
Normal exposure	f 16	1/4
Under-exposed (one stop)	f 16	1/8
Over-exposed (on stop)	f 16	1/2

G. Kodak Double-x Cine negative 5222 exposed as 250 ASA, light meter same as above material. The difference between 80 ASA and 250 ASA is 1 2/3 stop and was rounded as 2 stops.

	f Stop	Exposure time (s)
Normal exposure	f 16	1/125
Under-exposed (one stop)	f 16	1/250
Over-exposed (on stop)	f 16	1/60

H. Same as G, but with yellow filter.

F. With red filter. (3 stops correction)

	f Stop	Exposure time (s)
Normal exposure	f 16	1/15
Under-exposed (one stop)	f 16	1/30
Over-exposed (on stop)	f 16	1/8

During the shooting of this experiment there was a clear blue sky and due to the fact that panchromatic emulsions are more sensitive for blue light we corrected this with a filter to prevent over exposure of the sky. We chose a yellow and red filter to eliminate part of the blue light. The use of the yellow filter was a little better because the red one reduced the sensitivity with 3 stops.

#### **Processing of the negatives**

Both Plus-x materials (A-F) have processed for 5 \_ min. at 21° C and the Double-x material (G-I) have processed for 7 \_ min. at 21° C in both developers, the L-Ascorbic acid developer was corrected with 6 gram borax!!! It had a pH of 8.5 while the Hydroquinone developer had a pH of 8.7 Between processing and fixing the negative was rinsed for one

minute instead of the use of a stop bath, and fixed in B&W rapid fixer for two minutes.

### Enlargements on photo paper

The developer used was Amelco 6006, a black and white developer for variable paper contrast processing at 28° C, Acetic acid stop bath and a B&W rapid fixer.

The first enlargements are made on 20x25 of the whole frame, the chosen negatives were the ones with one stop under exposure and yellow filter. From these negatives we made partial enlargements on 20x25. These prints has been used to evaluate the photographic quality of processed negatives in L-Ascorbic acid and Hydroquinone developer.

At first we started with Plus-x 5231 Cine negative processed in L-Ascorbic acid. The exposure time was 13 sec. at f 8, filtering 30 (Y M C). Thereafter we used Plus-x 5231 Cine negative processed in Hydroquinone in the same time and filtering. The result was much too light the difference is approx.  $\frac{1}{2}$  stop, the same result we can find back in the wedges. The Double-x processed in L-Ascorbic acid was printed in 10.4 sec. at f 8, filtering 30 and the Double-x processed in Hydroquinone was exposed in 13 sec. at f 8, filtering 30. Due to the fact that the base of Plus-x 5062 photo material differs from Plus-x 5231 cine material we had to use different exposures. Both are exposed in 7.5 sec. at f 8 but the filter used was 45 for L-Ascorbic acid and 30 for Hydroquinone processed negative. The reason that there was so little correction was that Kodak claims there is no sensitometric difference in both developers.

The next test was made with enlargements of 50x60, and here we made severe corrections to get a reasonable equal result.

	Type	Filtering	F-stop	Time (s)
L-Ascorbic acid	5231	60	f 8	80
	5222	60	f 8	64
	5062	80	f 8	44
Hydroquinone	5231	60	f 8	110
	5222	60	f 8	110
	5062	80	f 8	55

### Result

The prints from the negatives processed in L-Ascorbic acid developer are a little lower in contrast in comparison to the ones processed in Hydroquinone developer. The prints from the Hydroquinone processed negatives look a little sharper due to the higher contrast caused by the difference in pH of the developers (8.5 & 8.7). The grain in all prints look the same, only there is more grain in Double-x 5222 caused by the higher sensitivity of the material.

### Conclusion

From this first visual result we can say that the photographic properties of both developers can match in quality. When we raise the contrast of the L-Ascorbic acid developer in the same level as the Hydroquinone developer the result will be a little brighter/sharper. The grain is the same for both developers. Further tests are needed to simulate the actual practice on film

### Remarks

\*pH of the test solution with L-Ascorbic acid did not match the specifics Kodak supplied with their formula, pH 8.3 instead of 8.6. Cause: L-Ascorbic acid reacts more acid than expected; we tried to correct the pH with Sodium Hydroxide but the solution became cloudy (?) the question is, will the developer oxidize faster?

\*We decided to correct the pH with Borax (+6 g/l) to pH 8.8. After processing a Plus-x 5321 wedge the contrast did match the wedge processed with the Hydroquinone developer. After 13 days we repeated the same test and the contrast declined a lot, also with the Spectro Photometer we could not measure the amount of L-Ascorbic acid anymore. It seems that Borax has no positive influence to stop oxidizing; Sodium Sulphite may have more success but needs further testing.

\*By raising the L-Ascorbic content in the developer we expected to reach higher density at the top level, but the test did not show this.

\*In practice it might be that the L-Ascorbic acid developer will not exhaust during processing. Processing machines have a constant replenishing of fresh chemicals; therefore the oxidizing will be balanced.

\*Visual tests on photographic paper show a similar quality in both developers but tests in actual practice with film stock must prove the same.

### 4) Comparison of costs

L-Ascorbic acid is twice as expensive as Hydroquinone. In the following table we have made a calculation of costs by the amount of chemicals we used last year for black and white negative and positive developer.

Plus X 5062 Ascorbinezuur



Plus X 5062 Hydrochinn



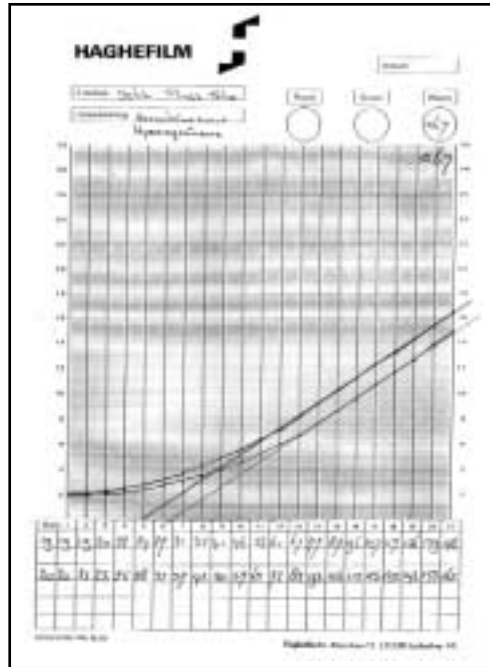
Table 5. Comparison of costs L-Ascorbic acid / Hydroquinone developer.

Bath	Used last year (L)	Price €/L		Costs per year in €	
		L-Asc.	Hydr.	L-Asc.	Hydr.
Negative dev.	23250	0.13	0.11	3040	2610
Positive dev.	13150	0.31	0.09	4095	1225

This table shows that negative L-Ascorbic acid developer is 16% more expensive than the Hydroquinone version. The difference is even more important for the positive developer namely 234%. This is caused by the use of Na<sub>5</sub>DTPA as a complexing aid for metals in the formula. Only regeneration of the used chemicals can reduce the cost, otherwise it is too expensive!

**FINAL CONCLUSION**

The first visual results of the developer with L-Ascorbic acid printed on photographic paper are really positive. Tests on film stock must prove the same. The life time of L-Ascorbic acid developer is not clear, additional tests are therefore needed. Replenishing of the developer must be the focus of this investigation. Financially seen L-Ascorbic acid developer is much more expensive than the Hydroquinone version. Possibilities of regeneration must be studied which can reduce the costs.



Literature  
 Environmental process development,  
 Guy Manas, Eastman Kodak Company  
 1993  
 Tests done by Herman Laman and  
 Leen Treuren in 1994.

# One Long Image. A New Approach to Archiving Motion Picture Films

André Amsler

Technical Books  
Review

Compte rendu  
d'ouvrages  
techniques

Revista de libros  
técnicos

The following abstract presents the main aspects of a dissertation submitted in 1999 to the Swiss Federal Institute of Technology (ETH), Zurich, by Dr. Armin Wittmann. It is the result of more than four years of research at the University of Basel and the Electronics Laboratory at the ETH, supervised by Prof. Dr. Anton Gunzinger and PD Dr. R. Gschwind.

'One long image' is a completely new approach to the long-term preservation of motion picture films. Instead of copying a movie frame by frame onto new film material, or converting the frames into one of the existing video system formats, Dr. Wittmann treats the entire reel as 'One long image' to be stored. The film strip is digitised across its entire width and along its entire length in a single, uninterrupted scan. The scan records the optical density of the frames, the non-frame areas, the perforations and the optical sound track, with accurate positioning information (Fig.1, Fig.4). Colours are not computed by their visual impression, but by the dyes they are composed of; each layer of a colour film is registered as separate data.

All this information is stored as digital data in any standard professional computer - independently of brands and manufacturers.

The stored data allows the later reconstruction of the movie in any desired end format, be it as a program to expose a new film strip, be it any video format. Since the digital content can be retargeted at will, new formats and technologies are approached from scratch - without mutations through one format to the next. The digital data supports correction (also colour correction), restoration and reconstruction of the original content, including the optical sound track.

This procedure offers many advantages: the data are independent of the original film format; they can be converted into formats and systems not yet known at present. The perforations have no mechanical function, as they are not needed for transport; the content of shrunken film strips can be reconstructed and projected again; faded colours can be fully restored, even with as little as only 15% of the original colour components remaining.

## **Problems with Conventional Preservation**

All current film preservation systems store each single frame as a new frame:

- On film: each frame is copied onto a negative film, which is developed and then printed on positive stock; the sound track is either copied in the same way or transferred onto a modern sound system. The new copy looks similar to the original film strip.

- On video: each single frame is scanned line by line; the video signal stores video frames on magnetic tape in any desired video format, be it



Figure 1: A magnetic tape supplants the optical-chemical film strip.

analogue or digital. The sound is transformed into a magnetic sound track on the same video tape.

Both procedures involve a loss of quality: the two steps of photographic copying increase the graininess of the image; due to the higher contrast, picture details are lost in dark areas. Colour changes may be corrected to a certain extent in the final print.

The transfer to video generates a loss in resolution, because the silver grains (b/w) or colour crystals (colour film) are smaller than the scan resolution. To compound matters, the change of colour system impedes correct colour reproduction: photographic colours are the result of subtractive mixing of three dyes, while on video, colours are created by the addition of three colours.

Used film copies often have damaged perforations, which causes problems with strip transport and with the steadiness of the picture. Old film may have shrunk in such a way that they no longer pass through printing machines or film scanners, even with adapted sprocket wheels.

Old movie films (before ca. 1942) are highly inflammable. Film scanners are sophisticated and therefore expensive. Most studios are not prepared to handle nitrate based films due to the high risk of fire damage.

New archive copies are subject to deterioration: when stored in optimal conditions, a b/w film reel may last 100 years or more; colour films begin to fade after ca. 25 years. Due to the loss of quality in printing, the periodical recopying of film is limited - and expensive to boot.

Video tapes have a limited life of about 20 years. Video devices age faster than the tapes and new formats appear every 3 to 5 years. A video tape is useless without the corresponding player. Unlike analogue video some digital video tape formats may be copied without loss, but video in general is not copyable without loss. Transforming a compressed video format into a new format usually results in a disastrous loss of quality.

#### **The Cores of 'One long image'**

**Resolution:** Modern film stocks reproduce up to 90 lines per mm, or 4000 pixels over the frame width, corresponding to 4608 dots per inch (dpi). The resolution of ONE LONG IMAGE can be chosen according to the needs: Dr. Wittmann suggests 5080 dpi - scan line every 0,05mm - to reproduce every single silver grain. There is no current video format which stores and reproduces such a high resolution.

**Contrast:** Optical density difference between the brightest and darkest image part): a positive print confers a contrast of 1:1000. A TV-Screen reaches only about 1:200. The maximum contrast of ONE LONG IMAGE depends of the capacity of the scanning camera. For the research, an off-the shelf amateur camera was used; nevertheless, only a few details were lost in dark areas. Technically, a scanning contrast of 1:4000 represents no problem nowadays; with greater effort even 1:32000 could be achieved.

**Colour reproduction:** Unlike conventional film scanners, ONE LONG

La conservación a largo plazo de películas es un tema que preocupa a los responsables de todas las cinematecas. Con la aparición de la tecnología del video, y en particular las imágenes numéricas, de desarrolló la oposición 'film-video' provocando arduas discusiones. Una tesis, publicada en 1999 en Zurich, parece haber pasado desapercibida a pesar de que propone un enfoque nuevo de este problema. En lugar del tradicional copiado imagen por imagen sobre un soporte nuevo, el Dr Armin Wittman propone que se considere toda la película cinematográfica como una sola y larga imagen y de registrar minuciosamente todos los elementos que contiene (imagen, pista sonora, perforaciones, espacio libre entre imágenes, et.) así como la posición exacta que ocupa cada uno de ellos en la película. El formato, el grado de encogimiento, el estado de las perforaciones ya no tienen relevancia ya que la banda es desplazada sin la ayuda de garfios o de ruedas dentadas.

En el caso de las películas de color, cada capa es analizada separadamente. Tres filtros de banda estrecha generan luz de proyección blanca compuesta únicamente de los tres colores de las capas. Esto permite en una fase ulterior reconstituir exactamente los colores reproyección previstos inicialmente, aún si los colores de la copia perdieron intensidad con el tiempo.

Toda esta información es registrada en forma numérica en cintas de computadora convencionales. A partir de ahí, un programa apropiado convierte los datos al soporte deseado: ya sea a una nueva película en vistas de la confección de un contratipo cinematográfico, ya sea a cualquier formato digital conocido o por descubrirse en el futuro.

Esta hipótesis ha sido verificada experimentalmente en el Politécnico de Zurich de 1995 a 1999. La tesis mencionada consigna los resultados de la investigación. El resumen de André Amsler destaca los puntos principales de este procedimiento. Para la obtención de información adicional, dirigirse al Dr. Armin Wittmann (e-mail: armin.wittmann@iaeth.ch).

IMAGE does not store the visual colour impression, but scans the three basic dyes: three light sources, each applied through a narrow-band filter (with the colour of one of the dyes), illuminate the film strip and feed three sensors. Therefore, the content of each layer is scanned and stored separately, enabling the later accurate reproduction of the original visual colour impression. Colours lost through fading are reconstructed in the original dyes yellow, magenta and cyan.

**Strip dimension and perforations:** The film strip passes smoothly and continuously through the scanner gate, guided only by the film edges. The width of the film strip, pitch of the perforations and their state of deterioration are no longer mechanically meaningful. Every film gauge from 8 mm to 70 mm can be scanned on the same device. Even "exotic" perforation types are accepted without complication. During scanning, the position of the perforation is accurately registered and stored. Later, this data is used for the reconstruction of the frames (Fig. 2).



Figure 2: Manufacturer code

**Image steadiness:** During reconstruction, the precise position of each frame is evaluated using perforation data and also, if necessary, the border line between frame and no-frame areas and/or specific reference dots in the image - depending on the desired accuracy. Thus, the result may be even better with respect to image steadiness than the original.

**Sound:** If only a combined (picture and sound) copy of a movie is available, the optical sound track - including digital tracks, Stereo Dolby etc. - will be scanned along with everything else (Fig.3). With the optimal resolution as discussed above, the scan detects frequencies up to 25000 Hz - three times more than analogue sound tracks bear (max. 8000 Hz). ONE LONG IMAGE could also store analogue or digital sound from a separate source (separate magnetic tape or sound computer).

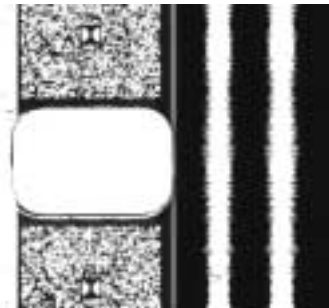


Figure 3: Analogue and digital sound track

**Risk of fire (nitrate film):** To avoid excessive heat on the film, ONE LONG IMAGE illuminates the scanning field through glass fiber. To protect the camera from vibrations, all film transport devices are mechanically separate from the scanning area. The source reel and the take-up reel are kept in fireproof containers; the film path can be protected in closed channels. In case of fire, only 1 or 2 meters of film would be damaged, further damage being avoided.

**Storage capacity:** The amount of data to be stored is enormous: 12,6 Terabytes TB (= 12600 Gigabytes) for one hour of colour film; 4,2 TB for

La conservation à long terme de film est un sujet qui préoccupe les responsables de toutes les cinémathèques. Avec l'apparition de la vidéo, notamment les images numériques, l'antithèse "film-vidéo" suscite de vives discussions. Une thèse, publiée en 1999 à Zurich, semble avoir passée inaperçue dans le milieu cinématographique, bien qu'elle propose une approche toute nouvelle à ce problème: Au lieu de transférer un film sur un nouveau support image par image, l'auteur, Dr. Armin M. Wittmann, propose de considérer toute la bande cinématographique comme une seule image très longue et d'enregistrer minutieusement tous les éléments qu'elle contient: images, piste sonore, perforations, espaces libres entre les images, et cela avec leurs positions exactes sur la pellicule. Le format, le degré de retrait, l'état des perforations ne joue plus aucun rôle puisque la bande est entraînée continuellement, sans l'aide de griffes ou de roues dentées. Pour un film en couleur, chaque couche est analysée séparément: trois filtres à bande étroite produisent une lumière de projection "blanche" composée que des trois couleurs correspondantes aux colorants des trois couches. Ceci permet plus tard de reconstituer exactement les couleurs de projection voulues initialement, même si la copie originale est décolorée par l'âge. Toutes ces informations sous forme numérique sont enregistrées sur bandes d'ordinateur conventionnelle. De là, un logiciel approprié transforme les données dans le format voulu: - soit l'exposition d'une nouvelle pellicule pour l'établissement d'un contretypage cinématographique, - soit en format vidéo actuel ou futur, encore inconnu aujourd'hui. Cette idée a été vérifiée sur base expérimentale à l'École polytechnique de Zurich de 1995-99. La thèse mentionnée en relate les résultats. Le résumé ci-après relève les points cardinaux de ce nouveau procédé. Des renseignements supplémentaires peuvent être obtenus auprès de Dr. Armin Wittmann (e-mail: armin.wittmann@iaeth.ch).

b/w. The storage media nowadays would be conventional high capacity magnetic computer tapes. New storage media (laser disc etc.) may be more appropriate in the future; if they are not on magnetic base, their lifetime would be significantly extended. For safety reasons, multiple copies of the data should be stored in different places (preferably on different continents).

**Copying:** Once digitised and stored (possibly losslessly compressed) in publicly available image file formats on standard magnetic tapes, the data can be copied an infinite number of times fully automatically by tape robots.

**Scanning speed:** The scanning speed depends on the computer capacity. With current technology, a 90 minute colour movie at 5100 dpi and a 12-bit colour depth takes 40 hours to scan. Even if progress brings faster computers, the speed will not increase substantially, due to camera limitations.

**Estimated cost:** Assuming the Scanning centre described below operates 7 x 24 hours, the scanning and storage of a 90 minute colour movie (at 5100 dpi and 12-bit colour depth) would cost ca. US\$ 31500; a b/w movie under the same conditions ca. US\$ 10000 (cost of one copy).

#### Conclusion

'One long image' preserves all optical information contained in a film strip for an extended period. Magnetic tapes have to be copied periodically. The reconstruction of this information in any desired film or video format is undertaken only when needed. Given the known source data format, software to generate any other desired format can be written as needed. Thus, ONE LONG IMAGE stores movies for a far longer period than we can expect today - and this at reasonable cost.



Figure 4: Extract of one frame across the whole strip gauge

#### A Central Service Centre

This procedure has thus far been implemented only on laboratory scale. To put it into practice, high precision devices have to be developed and appropriate computers purchased. The author describes the creation of a central Service Centre with the said scanner, supporting integrated high-performance network, high-speed processing and robot mass storage system. To work efficiently, the centre has to operate continuously, 24 hours a day, 365 days a year.



The author estimates the investments for such a Centre at US\$ 1,7 Mio. at least. The running cost would amount to about US\$ 1,2 Mio. a year. The dissertation presents detailed facts and figures on the resources necessary to implement such a project.

The investments needed and the running costs as well as the capacity may exceed the capabilities of a single film archive. The solution may lie in a joint operation between three or more national archives.

Further information may be obtained directly from the author, Dr. Armin Wittmann (e-mail: armin.wittmann@iaeth.ch). Expressions of interest are also sought from persons interested in helping to make this project a reality.

**The dissertation:**

Dr. Armin M. Wittmann: «One Long Image - A New approach to the Creation and Archiving of Digital Motion Picture Data», ETH dissertation No.13434, Zurich (Switzerland) – 1999

# Archive Farewells Jonathan Dennis

## First Director

Diane Pivac, Bronwyn Taylor

### In Memoriam

On Tuesday, 29 January, family, friends, and colleagues filled the Paramount picture theatre in Wellington to celebrate the life and work of Jonathan Dennis. The first director of the New Zealand Film Archive, Jonathan died, aged 48, from cancer on Thursday 24, January.

The call for a New Zealand film archive began as early as 1901 and meetings were held intermittently over the years until the late 1970s when an archives group was convened. Jonathan soon became its spokesperson and driving force.

The Film Archive was finally established as a charitable trust in March 1981 with Jonathan as director and sole employee. "Jonathan's role in alerting the country to the state of our film heritage was essential. Without his work at the outset, even if a Film Archive had eventually been established, it would never have saved some of our most precious films from neglect and decay", says Film Archive Chief Executive Frank Stark.

The Archive began in cramped conditions, but film materials and documentation immediately began to flood in. Issues of finance and long-term accommodation were reaching crisis point. For the following 10 years the Archive's future was precarious; it wasn't until 1994 that a permanent home was established.

By the end of its first year of operation the Archive had gained observer status at FIAF (Federation Internationale Archives du Film) and was accredited full membership in 1985. Jonathan maintained an acute awareness of New Zealand's unique character and position in the South Pacific and the archive model that he developed differed from those established in Europe and North America.

This awareness is reflected in the Archive's title *O Nga Kaitiaki O Nga Taonga Whitiwhia* – the guardians of the treasured images of light – and by its adoption of the principles of the Treaty of Waitangi in its Constitution and operations.

From the start, Jonathan began touring programmes. Before there were preserved images to screen he made do with 35mm slides and persuasive language to publicise the fate of our film heritage. Later, once a film preservation programme was operating, he began a programme of returning the preserved treasures to their place of origin and to New Zealand audiences. Screening programmes were toured extensively throughout the whole country and were shown on marae, at cinemas, in community halls – wherever the projector could be set up.

Programmes of New Zealand's archive material were also shown internationally. The first retrospective was held at the Cinémathèque

Jonathan Dennis nous a quittés le jeudi 24 janvier 2002. Sa vie est étroitement liée à la création des Archives cinématographiques de Nouvelle Zelande (NZFA), en 1985. De nombreux collègues de la FIAF l'ont connu dès 1985, année dans laquelle le NZFA a été admis à la FIAF en raison de l'importance et du caractère unique et original du modèle adopté. Jonathan organisa d'importantes retrospectives de cinéma néozélandais et maori. En 1990 il reçut la Queen's Service Medal pour son travail en faveur de la création de l'archive, et le Prix Jean Mitry en 1993 pour ses travaux sur le cinéma muet. Jonathan manquera beaucoup à sa famille, ses amis et ses collègues.

Jonathan Dennis falleció el jueves 24 de enero de 2002. Su vida está vinculada con la creación del Archivo Fílmico de Nueva Zelanda (NZFA) en 1981. Numerosos colegas de la FIAF lo conocen desde 1985, año en que el NZFA ingresó en la FIAF afirmando el carácter único, la importancia y originalidad del modelo de archivo desarrollado. Jonathan fue curador de importantes retrospectivas del cine neozelandés y maorí. En 1990 obtuvo el Queen's Service Medal por su trabajo en la creación del Archivo, y el premio Jean Mitry en 1993 por su trabajo con el cine mudo. Su familia, amigos y colegas lo extrañaremos mucho.

Française in 1983 and by the end of the 1980s Jonathan had shown New Zealand films in countries throughout the world including a film programme curated to accompany the Te Maori exhibition in North America in 1984; and Te Ao Marama: the World of Light, in Torino, Italy in 1989.

In the mid-1980s Jonathan rediscovered *Witarina* Harris who had starred in the 1929 film *Under the Southern Cross* (aka *The Devil's Pit* and *Taranga*). Witarina became the Archive's Kaumatua and accompanied the touring programmes, both domestically and internationally.

Jonathan retired as director of the Film Archive in 1990 by which time staff numbers had reached sixteen and its future was looking more certain. That same year, he was awarded the Queens Service Medal for his role in establishing the Archive. His work was also recognised by the international film community in 1993 when he was presented the prestigious Jean Mitry Award for his services to silent film.

"Jonathan generously shared his huge knowledge and passion for film with all who knew him", says friend and Archive staff member, Bronwyn Taylor.

He was involved with archival projects until the time of his death and will be sorely missed.



Jonathan Dennis

# Twenty and Still Going Strong

Hillel Tryster

## Le Giornate del Cinema Muto – XX edizione

*For many years, the Journal has reported on successive editions of Le Giornate del Cinema Muto, the silent film festival held originally in Pordenone, Italy, and recently in nearby Sacile. In the last few years, the pleasure of reviewing the event has fallen to Editorial Board member Hillel Tryster. To mark the twentieth edition of the Festival in 2001, the Journal has additionally decided to run a second article, complementary in style and content, by Helsinki programmer Antti Alanen.*

Not that silent film aficionados are necessarily more detached from modern life than any other special interest group, but Le Giornate del Cinema Muto, the Pordenone Silent Film Festival in Sacile, was certainly an interesting place to be, barely a month after the events that shook the Western world. On the one hand, everyone was keenly aware of the new realities that kept some of the expected American attendees away, as witness the spontaneous applause that greeted the 1927 New York skyline in *East Side, West Side*. On the other hand, the city seemed more than ever the Brigadoon as which it has been described, with the participants immersing themselves with a vengeance in a past that had never before seemed so irreparably gone.

This was the Giornate's twentieth edition and despite the last-minute jolt that created so much doubt about how an event so dependent, for guests and prints, on international air traffic would be affected, it was anything but a let-down. So many tastes were catered for that an

apology is in order at the outset of these lines for the superficiality of the justice that can be done in an attempt to outline what was on offer.

As if to remind the forgetful what an extraordinarily powerful and beautiful medium the silent cinema could (and still can) be, the programme's official opening was Jean Epstein's *Finis Terrae*. Both stark and dramatically understated, this is a story of remarkable simplicity, dealing with the lives of the men who gather seaweed on the island of Bannec. The film's haunting imagery had the added authentic touch of live accompaniment by a quartet of Breton musicians.

At the other end of the scale, there

was Harry Piel's *Was ist los im Zirkus Beely?* It seemed that Piel's personality did not have quite the impact on the Sacile audience as it had had in Germany of the Twenties. The score, mainly for strings, by



*Finis Terrae* (France, 1929)  
Dir: Jean Epstein  
La Cinematheque francaise /  
Le Giornate del Cinema Muto 2001

Las 20as Giornate del Cinema Muto tuvieron lugar en Sacile, Italia, del 13 al 20 de octubre del 2001. Tres años después de la crisis del cine Verdi en Pordenone, las Giornate se instalaron a sus anchas en el Teatro Zancanaro, el Cinema Rufo, el Palazzo Ovio Gobbi, el Collegium Sacilensis del Hotel Due Leoni y en la ex -iglesia de San Gregorio, donde funciona la Film Fair, y que se convirtieron en sendos centros de debate.

No es sorprendente que este año se hayan recibido dos artículos dedicados a las Giornate: el de nuestro apasionado y consuetudinario cronista Hillel Tryster y el de un nuevo colaborador benévolo de la FIAF, el programador Antti Alanen, de Helsinki. Los dos autores ofrecen una visión complementaria, por lo cual se ha decidido publicar sendos artículos. Hillel Tryster, con discreción y sensibilidad, se refirió a los acontecimientos que estremecieron al mundo en septiembre del 2001 diciendo que en Sacile "todo estaban plenamente conscientes de las nuevas realidades que mantuvieron alejados a los tradicionales visitantes americanos. Esto quedó demostrado por el espontáneo aplauso provocado por la proyección de la película *East Side – West Side, USA 1927*, en la que se divisa la silueta de New York," añadiendo que, por otra parte, los presentes "se sumergieron en las imágenes como para desquitarse con furor del hecho de que el pasado parecía haberse desvanecido irremediablemente." Tryster señaló que la proyección de *Finis terrae*, de Jean Epstein, acompañada por un cuarteto bretón, resultó ser un excelente programa de inauguración y nos recordó cuan extraordinariamente poderoso y bello puede ser el cine mudo. Los 20 años de las Giornate brindaron también a los presentes la oportunidad de homenajear a los pianistas que año tras año contribuyeron a dar vida a las funciones. Tryster mencionó a Donald Sosin, Neil Brand, Guenter Buchwald, Phil Carli, Antonio Coppola, Tama Carena, John Sweeny, y recordó con afecto al legendario Carlo Moser. Antti Alanen concentró su artículo en la reseña sistemática de las secciones de la Giornate, dedicando la mayor parte del mismo al proyecto D.W.

Nicola Perricone, while on its own aesthetically pleasing, had the effect of slowing an already slow-moving film still further.

The Collegium Sacilense, though still a relative innovation in the Giornate's two-decade history, is rapidly establishing itself as a tradition and the dozen students and their mentors from previous years would appear to have become an accepted part of the landscape. Papers from the earlier editions have been published and an earnest attempt (sometimes leavened with humour) to meet the challenges that will confront the next generation in the battle to keep the films of the early twentieth century from vanishing is in evidence.

The publication work accompanying the ongoing D.W. Griffith retrospective, which reached its fifth volume in 2001, is showing impressive signs of adding up to a quite monumental work of cumulative film scholarship. The films of 1911 screened this year are among the least known of Griffith's works to modern audiences, as editor Paolo Cherchi Usai is at pains to point out in his foreword.

Whether or not the retrospective will significantly change our ideas on Griffith's place in the development of film art is a question that ought to be deferred till all has been unreeled. Whatever the answer, however, it will certainly be based on more solid criteria than would have been possible before. In the meantime, the mix of tragedies, melodramas, morality tales and comedies that comprised the 1911 output, over seventy titles worth, plays its part in our understanding of the director's development. It is all too easy to look back nine decades and glibly summarize Griffith's leaps forward from embryonic tragedies to true epic dramas. Actually seeing, over a period of years, almost every single step he took on that road, not just the inevitable milestones that run-of-the-mill retrospectives would include, brings about a far greater appreciation of the man's progress and how it was achieved.

Though Mabel Normand was already spotted the previous year in the 1910 Griffith output, she shines dramatically in a number of his 1911 releases. The more mature Normand as star comedienne was on show in the long unseen 1921 feature *Molly O'*. This was screened as part of the programme dubbed *Saving the Silents*, a showcase for some of the work enabled by the National Endowment for the Arts and the National Film Preservation Foundation at three major American archives: George Eastman House, The Museum of Modern Art and UCLA. Other highlights of the programme included *The Penalty*, the grim and impressive, if not totally plausible, 1920 Lon Chaney vehicle (restored from the original camera negative) and the aforementioned *East Side, West Side*. "Allan Dwan's *Titanic*," as it was sometimes referred to in deference to the original Italian release title, was another of those non-masterpieces entertaining enough not to require such nomenclature. George O'Brien was at his best (which could be very good indeed) in the leading role and Donald Sosin deserves a special nod for his accompanying score.

The twentieth edition was chosen to give a special thank-you to all those pianists who have been the life blood of the Giornate over the years. In addition to Sosin and the soon-to-be-mentioned Neil Brand, 2001's stalwart accompanists included Guenter Buchwald, Phil Carli,

Griffith, a la retrospectiva del cine mudo japonés, a la sección "Oscar Micheaux & His Circle: African – American Cinema of the Silent Era". Ambos destacaron la calidad de la nueva restauración de Napoleón vu par Abel Gance emprendida por Kevin Brownlow, proyectada en el Teatro Nuovo Giovanni de Udine, con el acompañamiento (y la partitura) de Carl Davis que dirigió la Camerana Labacensis de Ljubljana. Tryster concluye se preguntándose si se trata de "la primera proyección de la (última?) restauración fuera de Gran Bretaña" y "si alguna vez se hará una película sonora del mismo calibre"...

Oscar Micheaux (1884-1951) c. 1913 (Oscar Micheaux Society, Duke University/Le Giornate del Cinema Muto 2001)



Antonio Coppola, Tama Karna and John Sweeney. This writer, though hardly the most veteran of attendees, was still among those capable of recalling (in awe) the legendary Carlo Moser, who originally did the work of at least six pianists singlehandedly all week long.

Neil Brand came in for mid-screening applause, that rare but genuine accolade, during *Maldone*, screened to mark the centenary of its director, Jean Gremillon (also thus celebrated were Walt Disney, Ub Iwerks and Len Lye). The combination of Charles Dullin's quiet yet powerful performance and the editing of the beautifully fluid camerawork, particularly in the dance-hall sequence to which the audience responded so spontaneously, made for a memorable viewing experience.

The Dutch laboratory Haghefilm made its two customary contributions to the programme. *The Te Kooti Trail*, a 1927 New Zealand feature with some very delicate visuals, was restored in a tinted print with the assistance of the Haghefilm Award. The Haghefilm Fellowship, given to a student at the L. Jeffrey Selznick School of Film Preservation, went to Brigitte Paulowitz, who with charming modesty introduced the results of her work, an amusing early colour cartoon of dubious origins entitled *The Old Family Toothbrush*.

Not, perhaps, spectacular to look at, but nonetheless of great interest, was the sample of the 780 titles made by the British company Mitchell and Kenyon around the turn of the last century, recently recovered and

now in the process of preservation by BFI Collections. Presented very much within the context of cinema's fairground origins, the examples illustrate the possibilities for in-depth scholarship inherent in the sudden appearance of such a large part of a single company's output, a startling contrast to the fragments which are more the norm when attempting to evaluate early cinema.

Both of the festival's main themes were true voyages into unknown territory for much of its public. The Afro-American filmmaking of Oscar Micheaux and his contemporaries was saluted with a programme as wide and comprehensive as possible, within the limitations of what has survived.

Early features such as *Within Our Gates* (1920) showed off both Micheaux's filmmaking skill as well as the subject matter that distinguished Afro-American cinema from its white contemporary. The matter-of-factness of so much of the film's horrendous incident helps to bring home to a modern audience just how harsh the realities of the time could be. A tribute to its star, Evelyn Preer, was presented by her daughter, Sr. Francesca Thompson. Sr. Thompson's clarity and eloquence was such that this writer was unable to resist the impulse to remark to her that anyone who could speak so well had no business at a silent film festival.

Micheaux's hitherto better-known *Body and Soul* was augmented by a screening of the film that inspired it, Chaplin's *The Pilgrim*. Less thought-provoking, perhaps, but no less interesting, was fare such as the detective-action picture *The Flying Ace* (1926). *A Pictorial View of Idlewild* (1927) showed a pleasant and uncontroversial side of the community in relaxation, taking pride in its activities.

Augmenting the genuine Afro-American products, and making for enlightening comparison, were Hollywood counterparts such as *Hallelujah* and *Hearts in Dixie*. A handsome and valuable publication by Pearl Bowser, Jane Gaines and Charles Musser accompanied the programme. Musser is a previous recipient of the Giornate's Jean Mity Award; in 2001 Bowser joined this illustrious circle, along with film historian Martin Sopocy.

The sumptuous look at Japanese silent cinema entitled *Light from the East* had many highlights. The special musical presentation of Kinugasa's *A Page of Madness* was one, but the very variety of the style and content of the programme as a whole was in itself a highlight.

Evelyn Preer Sr. Francesca Thompson Collection/Le Giornate del Cinema Muto 2001



A number of screenings focused on the early but rarely-seen works of those directors who were eventually to become well-known in the West. Mizoguchi's *Taki the Water Magician*, to give just one such example, displays great sensitivity in its telling of the self-sacrifice and downfall of a performer who undertakes to finance the studies of a young man. To watch such a work and then read in the programme note that only two of his dozens of silent films survive is a sobering reminder of how fragile a medium it is that contains such great art.

Midori Sawato, the benshi who already graced the Giornate in 1990, was back to accompany *The Monster*, a drama from 1925 about a samurai who remains incorruptible within despite the treachery of the world around him. If memory serves, Sawato was even better this time around, vividly giving additional character to the events on-screen (her contribution was subtitled on the film print itself).

A significant percentage of the works on show were preserved from surviving 9.5 mm prints, among them the unexpectedly hilarious *Peerless Patriot*, in which an impostor is wordlessly alerted to the fact that part of his moustache has fallen off. A viewer accustomed to Western sensibilities who has prepared himself to make an adjustment to viewing other cultural norms is pleasantly shocked to discover how universal and direct the appeal of such comedy can be. *The Treasure That Is Children* was apparently another such case, featuring a chase after a pig, which this writer still regrets missing in the crowded schedule.

It is comedy which has often borne the torch of the silent film during periods when interest in its serious works had waned and it was good to be reminded of this with titles like Stan Laurel's *West of Hot Dog*, part of the *Saving the Silents* programme, which boasted unforgettable intertitles like "A woman in love acts like a fool. A man in love is not acting." That laughter will continue is attested to by the eagerness with



Poster for *The Flying Ace* (US, 1926) Dir: Richard E. Norman Black Film Center/Archive, Indiana University/Le Giornate del Cinema Muto 2001

which Lobster Films DVD of Buster Keaton shorts was awaited and flashed around when it arrived.

Kevin Brownlow's restoration of Abel Gance's *Napoleon* has often been considered the spark which set the revival of interest in silent cinema alight, so it was fitting that this true masterwork, fully deserving of all the superlatives that have been lavished upon it, should conclude the twentieth edition of the Giornate. The spirit of camaraderie among the guests was brought to new heights by the excursion to Udine in a specially chartered steam engine. Carl Davis conducted the Ljubljana Camerata Labacensis for this, the first performance of the latest (and last?) restoration outside Great Britain. As a first and last word on the subject, it really is unsurpassable. Maybe one day they'll be able to make talkies like that...

*Taki No Shiraito (Taki the Water Magician)* (Japan, 1933) Dir: Kenji Mizoguchi, National Film Center, Tokyo/Le Giornate del Cinema Muto 2001





# A Voyage Through the Impossible

Antti Alanen

## Le Giornate del Cinema Muto – XX edizione

True to its vocation to discover lost worlds of cinema Le Giornate del Cinema Muto celebrated its 20th anniversary in 2001 (Sacile, Italy, 13.–20.10.2001) with a formidable programme of ambitious retrospectives.

For the third time, the Festival took place in Sacile, not far from Pordenone. The Festival solved the crisis of losing Pordenone's Cinema Verdi in 1999 by moving to Sacile's Teatro Zancanaro and Cinema Ruffo and expanding and restructuring the programme. The move was successful, and the Festival became more popular than ever. Besides the parallel screenings in the two cinemas there is daily activity at the Collegium Sacilensis in Hotel Due Leoni and the popular Film Fair with high profile discussions.

Because of Sacile's room shortage most visitors spend nights in Pordenone and elsewhere in the neighbourhood. The Festival, always renowned by its hospitality, has been stretching its talent to find optimal scheduling and shuttling, but for an ambitious viewer Le Giornate with its 15-hour daily programmes has become harder work. On the other hand, Sacile is beautiful, the hospitality delicious, and the shuttle buses and trains provide pleasant occasions to enjoy the company of festival guests.

The programmes of 1999 and 2000, the most abundant ever, included a generous share of audience-pleasing films to keep an upbeat mood.

2001, too, had its share of immediately gratifying highlights, but as a whole it was a return to more serious business. All the major



Was ist los im Zirkus Beely? (Germany, 1926) Dir: Harry Piel  
Cineteca Italiano/Le Giornate del Cinema Muto 2001

Les 20ème Giornate del Cinema Muto ont eu lieu à Sacile, en Italie, du 13 au 30 octobre 2001. Trois ans après la crise du cinéma Verdi à Pordenone, les Giornate ont aisément trouvé leurs marques au Théâtre Zancanaro, au Cinéma Rufo, au Palazzo Ovio Gobbi, au Collegium Sacilensis de l'Hotel Due Leoni ainsi que dans l'ancienne église de San Gregorio, siège de la Film Fair. Tous ces endroits étaient autant de lieux de rencontres et de débats.

Il n'est dès lors pas surprenant que nous ayons reçu cette année deux articles sur le sujet. Le premier, de Hillel Tryster, notre chroniqueur aussi passionné que coutumier, et le second, d'un nouveau collaborateur bénévole de la FIAF, Antti Alanen, programmateur à Helsinki. Ces articles étant complémentaires, nous avons décidé de les publier conjointement.

Hillel Tryster, avec discrétion et sensibilité, se réfère aux événements qui ébranlèrent le monde en septembre 2001 lorsqu'il écrit qu' "à Sacile, tout le monde était bien conscient des nouvelles réalités qui avaient contraint les habitués visiteurs américains à rester chez eux. Sentiment à nouveau éprouvé lors de l'ovation spontanée faite au film *East Side – West Side, USA 1927*, lorsque se dresse la silhouette de Manhattan." Il ajoute que, d'autre part, le public "s'est plongé dans les images comme pour se consoler rageusement de la disparition irrémédiable de ce passé." Pour Tryster, la projection de *Finis terrae*, de Jean Epstein, accompagnée par un quartet breton, s'est avérée un excellent programme d'ouverture qui a su démontrer l'extraordinaire puissance et la beauté qui pouvait se dégager d'un film muet. Les 20 ans des Giornate étaient également l'occasion de rendre hommage aux pianistes qui, années après années, ont su donné vie aux projections. Tryster cite Donald Sosin, Neil Brand, Guenter Buchwald, Phil Carli, Antonio Coppola, Tama Carena, John Sweeney, et se souvient affectueusement du légendaire Carlo Moser.

L'article d'Antti Alanen est un compte-rendu systématique des sessions des Giornate. Il se concentre principalement sur le projet D.W.

retrospectives – Japan, Black America, Griffith Part Five – had to a large extent a fragmentary character and actually required extensive study of literature to understand what was going on. The Festival and the guest curators had done a tremendous work of reconstruction, but in addition, each viewer had to keep doing his/her own mental reconstruction.

The first ever complete retrospective of D.W. Griffith, launched by Le Giornate in 1997 together with the Library of Congress and the Museum of Modern Art, now reached Part V, opus 392, December 1911. In spite of the good survival rate and although many original negatives exist, there are but few DWG shorts of which satisfactory viewing prints exist. Most viewing prints are 16mm, often based on paper prints and/or unassembled footage, often with an awful definition. Films famous for their tinting and toning are seen in black and white. At best, original intertitles have been reconstructed; in many cases there are no titles. Many films are impossible to understand without consulting the programme notes simultaneously. Fortunately there is the companion to the retrospective, The Griffith Project series of books, edited by Paolo Cherchi Usai and written by a top team, which is becoming a model for this kind of work.

In 1911 Griffith continued to produce brilliant shorts of great variety for Biograph in the states of California and New York. He honed his cross-cutting skill in thrillers like *The Lonedale Operator*, developed magnificently his sense of landscape and action in Civil War films (*The Battle*) and Westerns (*Fighting Blood, The Last Drop of Water*), and had a keen eye on contemporary New York street life (*Bobby the Coward*). He replaced the lost "old" Biograph stock company of actors with newcomers such as Blanche Sweet and Bobby Harron, excelled in directing children in films like *The Sunbeam*, and revealed his Biblical ethos at its most moving in films like *A String of Pearls*. Surprisingly, the year 1911 turned out to be "a terra incognita" (Paolo Cherchi Usai) in the maestro's career. Of the 73 DWG films of 1911 only 52 were shown. Three are lost, and of 18 no viewing print is available. Griffith is no forgotten genius. Good viewing prints should be made of all his films of which good materials exist!

The Giornate presented the most ambitious attempt ever to cover Japanese silent cinema, developed with the National Film Centre of Tokyo and curated by Hiroshi Komatsu and Tomonori Saiki. Only 1–5% of Japanese silent cinema survives, which is why the retrospective was to an exceptionally high degree a jigsaw puzzle. Many of the films were recently restored and seen in Europe for the first time. Of many films only fragments survive, and print quality is often awful. Still, the enthusiastic audience was left looking forward for more films and a substantial new history on the obviously rich first forty years of Japanese cinema.

The retrospective was intelligently structured along main subjects, genres, and directors. We saw early Lumière views of Tokyo and records of Kabuki acting of a hundred years ago. The examples of jidai geki (historical drama) had astounding action scenes, most impressively in the fragmentary Daisuke Ito films *Chokon* and *Chuji tabi nikki* (*A Diary of Chuji's Travels*). We witnessed examples of the birth of gendai geki

Griffith, sur la rétrospective du cinéma muet japonais, sur la section "Oscar Micheaux & His Circle: African-American Cinema of the Silent Era".

Les deux auteurs soulignent la qualité de la nouvelle restauration du *Napoléon* de Abel Gance, entreprise par Kevin Brownlow. La projection de ce chef-d'œuvre au Teatro Nuovo Giovanni de Udine, accompagné par Carl Davis (dans une composition originale) à la direction de l'orchestre Camerana Labacensis de Ljubljana a clôturé les Giornate. Tryster conclu en se demandant « s'il s'agissait de la première projection de la (dernière ?) restauration en dehors de la Grande Bretagne » et « s'il y pourrait y avoir un jour un film sonore du même calibre »...

(modern drama), including the earliest surviving Mizoguchi, *Furusato no uta* (*The Song of Home*, 1925), the story of a boy who rejects the lure of the city to stay in the countryside. The most famous Japanese silent film, Teinosuke Kinugasa's visually dazzling *Jujiro* (*Crossroads*), was screened, but his *Kurutta ippeiji* (*A Page of Madness*), long believed lost but then found, has stood the test of time better. The relentlessly shocking film was accompanied by Teho Teardo's bold electronic music. There was also an authentic special event of *Orochi* (*The Monster*, 1925), the oldest jidai geki to have survived complete and in good condition, with live benshi commentary by Miss Midori Sawato.

Another big rediscovery was "Oscar Micheaux & His Circle: African-American Filmmaking and Race Cinema of the Silent Era". The pathbreaking seven-part touring show compiled by Pearl Bowser, Jane M. Gaines and Charles Musser was launched in Sacile. The result of almost a decade of work covered all surviving feature films of the silent era made for black audiences, beginning with *Uncle Tom's Cabin* (1914) and culminating with Oscar Micheaux's *Body and Soul* (1925) starring Paul Robeson in his perhaps most unforgettable film role. The magnificent book to the tour edited by the curators deservedly won the Kraszna-Krausz Moving Image Book Award a few months later.



Poster for *The Flying Ace* (US, 1926) Dir: Richard E. Norman Black Film Center/Archive, Indiana University/Le Giornate del Cinema Muto 2001

Besides the three major themes there was much else, including Jean Epstein's *Finis Terrae* accompanied by a Breton band, Jean Grémillon's forgotten masterpiece *Maldone* uncovered for his centenary, and M. Dolores Genovès's *Chomón* (2001), one of the best documentaries on the silent cinema ever.

The most ambitious event in the Festival's history was a fitting way to celebrate its 20th anniversary. The audience was taken by a Belle Epoque steam train to the Teatro Nuovo Giovanni da Udine, where *Napoléon vu par Abel Gance*, restored by Kevin Brownlow (BFI Collections / Photoplay), was shown in a new, marvellously tinted print, in true Polyvision with three projectors, accompanied by the score compiled, composed and directed by Carl Davis. Over twenty years ago the reconstruction of

*Napoleon* aroused passions everywhere for cinema's silent era and sent even Le Giornate del Cinema Muto on its voyage through the impossible. Amazingly, *Napoleon*, the film history's most spectacular restoration-in-progress, still keeps getting better.

# New FIAF Home Page: [www.fiafnet.org](http://www.fiafnet.org)

Christian Dimitriu

Communication

Communication

Comunicación

The first FIAF homepage was developed for the 51st FIAF Congress, held in Los Angeles in 1995. Conceived by the hosting archives – the Academy Film Archive, the American Film Institute and the UCLA Film and Television Archive – and implemented by UCLA, FIAF's website was then generously maintained and operated by UCLA for a further five years. The FIAF community thus owes to our Los Angeles colleagues the first discovery and the further exploration of the joys – and burdens – of using this powerful information tool.

Three years ago, it was decided to channel access to the FIAF website through our own domain name. Since the more obvious names were already allocated, we reserved "fiafnet.org" for our use. This has now become our official URL address – make sure it is listed among the "favorites" or "bookmarks" for your internet system, or better still, make it your homepage. As symbol for this temporary homepage, the iconic image of Louise Brooks, photographed by Hans Casparius, has been made available by the Filmmuseum Berlin - Deutsche Kinemathek.

Realising that the generosity of UCLA could not be exploited indefinitely, the Executive Committee decided during its London meetings in 2000 to relocate the FIAF website to Brussels, to develop a new website design, and to operate it locally. A working group was created at the Executive Committee level. The necessary provisions were made in the financial structure of FIAF to underwrite the investment, the Senior Administrator was mandated to implement the new project and to allocate the necessary additional resources, and the FIAF Membership was invited to provide graphic materials for the construction of the site.

In fulfilment of this mandate, the graphic designers Signes Particuliers were appointed to develop the "look" of the website, as well as to take a new look at the overall graphic identity of FIAF. The technical aspects of site design are being taken care of by DAD, a specialised internet company located in Brussels. A first result of this exceptional effort will be operational on the occasion of the 58th FIAF Congress in Seoul.

At the FIAF Secretariat, we have come to realise that the days when "you can run a site almost for free, with the help of a gifted friend" are long gone, if they ever really existed. We know that website development is a major commitment. In financial terms, we know that the initial investment has amounted to approximately 20,000 euro, and that the operating costs will divert a significant part of the current FIAF budget. In human terms, we know that the implementation of the website will involve all of us at the Secretariat, and will necessarily change our working methods. We firmly believe that all of this investment and effort will be worthwhile, provided that the affiliates and other visitors help us to make the website a lively and active information resource. Its future success will depend on the co-operation of FIAF and non-FIAF users. Visit us often.

Après avoir été hébergé pendant sept ans par UCLA, le Comité Exécutif a décidé que le site internet de la FIAF devait être remis à jour et transféré au Secrétariat à Bruxelles. C'est donc un tout nouveau site que vous pourrez découvrir sur <http://www.fiafnet.org>. Pour que ce site reste vivant, n'hésitez pas à nous envoyer vos suggestions.

# 10<sup>ème</sup> FIAF Summer School

Christian Dimitriu

The 10th FIAF Summer School will take place from June 10 - 28 at the George Eastman House in Rochester. The dossiers of a great number of applicants have been examined. Students from all over the world are expected.

Since it first took place in 1973 at the Staatliches Filmarchiv, in Berlin-DDR, the FIAF Summer Schools resumed with an average periodicity of three years. All programmes -except in 1977- covered the complete scope of archival activities according to the state of the art at the moment they were organised. The first Summer Schools dealt mainly with the traditional film archiving issues (management, preservation, documentation and cataloguing in cinema archives). The Summer school of 1977 was a specialised one focused exclusively on documentation and cataloguing. Since 1992 digital technologies issues have progressively been included in the programmes. Since 1998, programmes also focus on general and multimedia management issues. In average, more than 25 students attended each programme, which means that at the end of the Summer school in Rochester, close to 300 curators and key employees of the moving images archives will have received professional training through the FIAF Summer School. It is maybe interesting to recall that numerous senior officers of the archival community have visited the FIAF Summer School in the past, either as students or as lecturers. One of the first students that received a certificate in Berlin and has later completed his career in Canberra and within SEAPAVAA, is our colleague Ray Edmondson from Canberra, followed, as we remember, by many others: Silvia Bahiense Naves, Jonathan Denis, Francisco Gaytán, Mohammed Khoshnevis, P.K. Naïr, Margareta Nordström, Josef Schuchnig, Zoran Sinobad, etc.

La 10<sup>ème</sup> Summer School de la FIAF aura lieu du 10 au 28 juin 2002. Les dossiers d'inscription d'une multitude de candidats ont été examinés et l'on attend des étudiants des quatre coins du monde.

Depuis sa création, la FIAF a toujours été consciente de l'intérêt qu'il y avait à développer des programmes d'études et de formations dans le domaine de cette nouvelle profession en devenir : celle de l'archiviste des images en mouvement.

L'importance de la mise sur pied de ces programmes d'étude de l'archivage était liée au besoin urgent de développer les aptitudes professionnelles des personnes qui allaient préserver et maintenir notre héritage cinématographique en vie. Un des premiers problèmes rencontrés par les archives de la FIAF était d'apporter à leurs cadres, présents et futurs, une formation théorique et pratique sans pour autant les éloigner de leurs activités trop longtemps.

La première Summer School de la FIAF eu lieu à la Staatliches Filmarchiv der DDR, à Berlin Est (en 1973). Ces cours alliaient la brièveté des programmes, la formation pratique et le niveau scientifique élevé requis. Cette expérience s'est renouvelée à quatre reprises à Berlin-DDR (en 1976, 1979, 1984 et en 1987); une fois à Det Danske Filmmuseum à Copenhague (en 1977); deux fois à l'ancienne National Film and Television Archive du British Film Institute à Londres (en 1992 et en 1996); et deux fois à la George Eastman House de Rochester (en 1998 et en 2002). Le Comité Exécutif de la FIAF examine en permanence les besoins futurs (doit-on s'orienter vers des programmes à caractère général, ou, au contraire, se concentrer sur des sujets spéciaux ?), les lieux d'accueil (Besoin d'asseoir une certaine expérience vs. principe de rotation) et la périodicité (tous les trois ans ?) des Universités d'été.

Depuis leur première édition en 1973, les Summer Schools de la FIAF se sont déroulées en moyenne tous les trois ans. Les programmes, à l'exception de celui de Copenhague, ont couvert tous les aspects de l'archivage et ont proposé aux étudiants l'apprentissage des techniques les plus modernes au moment où l'enseignement a été imparti. Les premières Summer Schools s'occupaient principalement des aspects traditionnels de l'archivage de film (gestion, préservation, documentation et catalogage dans les archives cinématographiques). L'Summer School de 1977 fut une édition spécialisée qui se concentra essentiellement sur la documentation et le catalogage. Depuis 1992, l'utilisation croissante des technologies digitales ont été pris en compte pour l'établissement des cours. Depuis 1998, les programmes se concentrent également sur les problèmes de gestion général et multimédia de l'archivage des images en mouvement. En règle générale, plus de 25 étudiants suivent chaque programme. Donc, à l'issue du programme de Rochester, près de 300 conservateurs ou cadres auront suivi un enseignement professionnel grâce aux Summer

La 10a Summer School de la FIAF se llevará a cabo del 10 al 28 de junio de 2002. Fueron examinadas las inscripciones de numerosos candidatos provenientes de todo el mundo.

Desde su primera edición en 1973, en el Staatliches Filmarchiv, en Berlín-DDR (en 1973), las Summer Schools de la FIAF tuvieron lugar en promedio cada tres años. Todos los programas de formación, con excepción del de 1977, cubrían todos los aspectos de las actividades de los archivos y proponían a los estudiantes las técnicas más avanzadas del momento, abordando principalmente los aspectos tradicionales de los archivos cinematográficos (gestión, preservación, documentación y catalogación). La Summer School de 1977 (Copenhague) se concentró en metodología y técnicas de documentación y catalogación. Desde 1992 fue adquiriendo mayor importancia el uso de las nuevas tecnologías en los archivos. Desde 1998, los programas se concentraron de manera intensiva en la problemática de la gestión de material cinematográfico en relación con las tecnologías digitales. Actualmente, los programas abordan intensivamente la problemática de la gestión general y multimedia de los fondos de archivos.

The Tree planting ceremony



Schools de la FIAF. L'effet multiplicateur de cette expérience unique est indéniable, car les enseignants de l'archive organisatrice et les invités auront également eu l'opportunité de consolider une tradition académique et d'acquérir un plu vaste l'expérience pédagogique dans ce domaine. Il convient aussi de rappeler que de nombreux conservateurs du monde des archives sont passés par l'une des Summer Schools de la FIAF. Notre collègue Ray Edmondson, ancien conservateur à Canberra et fondateur de SEAPAVAA, fut un des premiers à recevoir le diplôme à Berlin. Beaucoup d'autres le suivront: Silvia Bahiense Naves à Sao paulo, Jonathan Denis à Wellington, Francisco Gaytán à México, Mohammed Khoshnevis à Tehran, P.K. Nair à Poone, Margareta Nordström à Stockhom, Josef Schuchnig à Vienne, Zoran Sinobad à Belgrade, etc.

En Europe, une formation pratique est proposée par Archimedia sous le nom de Archimedia European Training Network for the Promotion of Cinema Heritage. Les cours et les séminaires sont organisés suivant le principe de rotation (en Europe). Le programme est mis en place par un groupe d'archives, d'universités et de laboratoires.

Aux Etats-Unis, la George Eastman House à Rochester propose, depuis 1996, un programme de cours de haut niveau étalé sur deux ans à la L. Jeffrey Selznick School of Film Preservation. Sur la côte ouest des Etats-Unis, l'University of California à Los Angeles développe son UCLA Graduate University Training Program for International Archivists.

D'autres programmes éducatifs sont organisés aux Etats-Unis et en Europe par des institutions non membres de la FIAF ; notons le programme de Master of the Arts Other en Moving Image Archiving and Preservation au Departement of Cinema de la Tisch School of the Arts, au sein de la New York's University, et le Master en Film Archiving organisé par la University of East Anglia, à Norwich, au Royaume-Uni. Des liens vers ses organisations seront proposés dès que possible.

Nous souhaitons bon vent à tous les participants de la 10ème FIAF Summerschool organisée par George Eastman House à Rochester.

Participants of the First FIAF Summer School organised in Berlin-DDR, in 1973



# Aberystwith: The National Screen and Sound Archive of Wales

Iola Baines

News from  
the Affiliates

Nouvelles des  
affiliés

Noticias de  
los afiliados

At the 52nd FIAF Congress at Rabat, The National Screen and Sound Archive of Wales was accepted as a full member of FIAF. The predecessor of NSSAW - The Wales Film and Television Archive - had been a provisional member since 1993. Established in 1989 as a pilot project, the Archive functioned under three consecutive governing bodies before The National Library of Wales - took over the Archive from Sgrîn - Media Agency for Wales - in April 2001, merging it with the Library's own Sound and Moving Image Collection. The merger brought together the staff and resources - including financial - of the two former collections, and attracted additional 'start-up' funding from the Library's private funds.

The formation of the new Archive was prompted by mutual agreement between Sgrîn and NLW that better use could be made of the resources which had historically been devoted to moving image and sound archiving in Wales. There was also an obvious need to plan more strategically for the protection and promotion of the Welsh sound and moving image heritage.

The new Archive operates under the terms of a partnership Contract (between the Library and Sgrîn as co-funders), and a Service Agreement to protect the aims and activities of the former WFTVA. The running of the Archive and its adherence to the Contract and Service Agreement will be overseen by a Board made up of Sgrîn and Library representative. Iestyn Hughes, former Deputy Keeper of the Library's Department of Pictures and Maps, was appointed Head of the new Archive, and there is now a combined staff of thirteen.

The establishment of the National Screen and Sound Archive for Wales is an important step toward securing a stable infrastructure for audiovisual archiving in Wales. One of the priorities will be to attract increased long term funding from the National Assembly for Wales and other sources. However the new arrangement has brought more immediate benefits to the core work begun by Wales Film and Television Archive - for example registered charity status, excellent and much larger storage facilities, and access to a significant collection of publicly available film-related publications and manuscripts. In a recent address to the 2001 IASA Conference in London, National Librarian Andrew Green cited restoration, historical research and wide-ranging access as key benefits which the former WFTVA had brought to the partnership.

The collection now includes 3,000,000 feet of film of all common formats, including feature and other fiction films, animation, art/experimental film, documentary/non-fiction, and amateur/home movie material. The wide range of video material held - around 72,000 hours - includes television off-air recordings.

L'Archive nationale de l'image et du son du Pays de Galles est devenu un nouveau membre de FIAF. En avril 2001, The National Library of Wales et Sgrín s'unissent pour rationaliser les subventions octroyées aux archives et pour optimiser les mesures de préservation et de mise en valeur du patrimoine. Iestyn Hughes est le Directeur des nouvelles archives et compte avec la collaboration de treize collègues. Des résultats immédiats furent obtenus en matière de financement, préservation et acquisition. La collection comprend 3,000,000 pieds de films de divers types et formats, des vidéos -quelques 72,000 heures- et de nombreux documents sonores. La construction d'un auditorium, d'un centre de recherche et un programme de digitalisation des collections sont prévus. Fort de son nouveau status de Membre, le NSSAW souhaite participer pleinement aux activités de la FIAF et développer sa collaboration avec ses collègues.

El Archivo Nacional de Imagen y Sonido de Gales (National Screen and Sound Archive of Wales) es un nuevo miembro de la FIAF. En abril de 2001 The National Library of Wales y Sgrín se unen para dar mejor uso a los recursos otorgados a los archivos y para una mejor planificación de protección y promoción de los acervos. Iestyn Hughes es el Director del nuevo archivo y desempeña su mandato junto con trece colegas. Se obtuvieron logros inmediatos en cuanto a financiamiento, preservación de los materiales y adquisiciones. La colección tiene 3,000,000 pies de filmes de varios tipos y formatos, videos -aproximadamente 72,000 horas- y numerosas grabaciones sonoras. Se proyecta hacer un auditorium, un centro de investigación y un programa de digitalización de las colecciones. Con su nuevo estatus de miembro, el NSSAW desea participar plenamente en las actividades de la FIAF, en colaboración con sus colegas.

The sound collection contains thousands of recordings on a variety of media, from wax cylinders, through to phonographs, vinyl recordings and compact cassettes, compact discs and digital formats. Approximately 3000 78 r.p.m. recordings are held, as are thousands of hours of off-air recordings of radio broadcasts. Field recordings, recorded lectures etc. are also included.

Future developments include the building of a new, Lottery-funded auditorium at the Library, well equipped for screening treasures from the Archive and other collections and providing us with the 'cinema' we have always dreamed of. There are plans for developing a film research centre based on the considerable non-film resources held at the Library (books, journals, still photographs etc.), and a major digitisation programme will be investigated.

Now is an exciting time for a changing Archive to become a full FIAF member. The debate over the future of moving image archiving is especially interesting for an Archive which has just entered a partnership that opens doors to digitisation with all its potential for delivery and perhaps - who knows - for preservation. NSSAW looks forward to full participation in the activities of FIAF and to continuing fruitful collaboration with its colleagues in the federation.



# La Cinémathèque Marocaine: mission et perspectives

Ahmed Fertat

News from  
the Affiliates

Nouvelles des  
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los afiliados

The mission and goals of the Cinémathèque Marocaine are explained by the author, in terms that describe very closely the objectives of all FIAF members. Their mandate is also of great importance to the Ministry of Education. There are two chief missions of all film archives : to preserve the cultural heritage and to promote the diffusion of film culture. These goals are no longer in conflict to the degree they were in the days of the pioneers, when Ernest Lindgren gave the first importance to preservation and Henri Langlois insisted on the priority of the diffusion of film culture. Today, as Raymond Borde has said, the archives have matured, and the two tasks are in balance with each other. It is now generally admitted that all moving images are worth preserving, for sociological and historical as well as artistic and cultural reasons, and further, that the archives must be living places of cinema, and places of study.

The mandate that established the Moroccan Film Archive follows these principles and, in addition, is quite explicit in describing in detail the work of the archive, including : acquisition principles, the archive's

*N.D.L.R. : Allocution prononcée en ouverture du workshop Création et développement des cinémathèques qui s'est tenu le 25 avril 2001, à Rabat, dans le cadre du 57ème Congrès de la FIAF.*

En guise d'introduction, je commencerai par quelques remarques.

La première, c'est que l'intitulé de mon article "La Cinémathèque Marocaine: mission et perspectives" ne veut nullement dire que je veux proposer du nouveau. Considérant la qualité du lectorat et de son expérience dans le domaine qui est le sujet de notre propos, et connaissant l'énorme travail accompli par tous les "militants" – pourquoï ne pas utiliser le terme – qui ont fondé et développé les cinémathèques, et qui ont, durant des décennies, réfléchi justement sur le rôle et la mission des cinémathèques. Je ne pourrais me permettre de donner des leçons en parlant de la Cinémathèque Marocaine qui est, et nous en sommes très fiers, un membre de la grande famille des Archives du Film.

Je ne pourrais donc, et avec beaucoup d'humilité et de profit, que revenir à ce qui a été dit par les pionniers, développé et affiné par leurs successeurs, énoncé et inscrit dans les documents de la FIAF et dans ceux des cinémathèques, dont la Cinémathèque Marocaine.

La deuxième remarque – qui n'est pas sans relation avec la première – a trait à mon positionnement en tant que représentant du Ministère de l'Éducation Nationale, et donc en tant que porte-parole d'une institution hautement intéressée par tout ce que peut apporter la Cinémathèque Marocaine à la réalisation de son projet de promotion et de diffusion de la culture cinématographique parmi la population scolaire. Cette situation impose un angle de vue spécifique, aux buts plutôt fonctionnels mais qui ne sont heureusement pas sans rencontrer, au plan éducatif, les buts de la FIAF, et partant, ceux de la Cinémathèque Marocaine.

Enfin, de par mon itinéraire d'enfant, puis de responsable de ciné-club, je ne pourrais me départir de mon héritage cinéphilique, aussi y a-t-il des aspects de la mission de la Cinémathèque, je dirais de ses devoirs qui, de cet autre angle de vue, m'intéressent particulièrement et qui recourent parfaitement les objectifs de celle-ci.

Mon intervention, à partir de ces points de vue, aura donc, surtout, valeur de rappel. Tout au plus me permettrai-je, en me référant à ces textes fondateurs, d'insister brièvement sur certains axes, que nous jugeons prioritaires, eu égard à la conjoncture culturelle actuelle et aux besoins dont nous mesurons l'urgence.

Quant aux perspectives, leur évocation part d'abord d'un souci légitime et largement partagé de voir la Cinémathèque jouer pleinement et

goal to possess at least one copy of every Moroccan film ; to establish exchange relations with other archives, to acquire and conserve all kinds of related materials, to document the national cinema, to catalog, to organize retrospectives, loans, conferences, research, courses, publications, etc. Television, considered very important, is not yet mentioned in this working plan, because the film archive is still at a very early stage. Begun by the first associations of French cinéphiles in Morocco ; then, responding more to the goals of political propaganda of the Moroccan Cinematography Center at the time of the protectorate, registered by FIAF, then ignored, because it was only a sign of interest. More seriously, a Cinémathèque Marocaine was inaugurated by the French military and European diplomats on 29 December 1953, with abundant collections, even annexes in the principle Moroccan cities, but they were, in fact, specialized military archives. In the seventies, the National Federation of Ciné-Clubs and others made efforts to build a film heritage by bringing together private collections, but in the absence of a preservation policy and a specialized institution, most of the collection disappeared again. Since November 1995, the date when the Moroccan film archive actually began to function, despite its small means, the archive has succeeded in acquiring more than 450 films, more than 650 books, and established a documentation service. It has organized projections, supported by publications. It has participated in manifestations and organized important ones such as the colloquium on colonial cinema or the homage to Ahmed Mesnaoui. It has given service to researchers, associations and schools. It has saved the films of Brahim Dayah, and all that remains of the films of the Moroccan pioneer Mohamed Osfour. But the mission and perspectives are inseparably linked to this vital question of means. Specific films have been lost for lack of means to acquire them, or may still be recovered, with research, if sufficient funds be granted. The Moroccan film archive has

efficacement son rôle et du désir tout aussi légitime de faire le bilan de cinq années d'exercice ou plutôt d'existence de la Cinémathèque Marocaine.

D'une manière générale, toute cinémathèque a deux objectifs principaux: la préservation du patrimoine et la diffusion de la culture cinématographique. Ces deux objectifs ne sont plus en concurrence, comme aux premiers temps, où les problèmes de conservation étaient cruciaux et où les uns disaient, comme Ernest Lindgren: "Le premier devoir, c'est de conserver les films", et les autres, comme Henri Langlois: "notre tâche principale est celle de la propagation de la culture par le film". Aujourd'hui, les cinémathèques étant devenues "adultes", comme dirait Raymond Borde, l'équilibre entre les différentes tâches est établi. Tout le monde est convaincu de la valeur socio-historique des images cinématographiques, celles-ci sont même qualifiées de sources privilégiées de l'histoire. On reconnaît que même les films jugés à un moment donné, comme les pires navets comportent un intérêt sociologique et une valeur de témoignage.

Sa nature artistique et culturelle étant admise par tous, le cinéma, comme tout art, ne peut plus, comme le dit Bernard Cohn, faire l'impasse ou l'économie de son passé. Mais les cinémathèques ne peuvent pas se borner, comme les musées et les bibliothèques, à "gérer l'héritage paisible du passé". Elles doivent avoir, comme le préconisait Freddy Buache, une activité militante. Les cinémathèques doivent être des lieux vivants du cinéma, des espaces médiatiques ; elles doivent mettre l'information, la connaissance et la culture à la portée de tous.

La mission assignée à la Cinémathèque Marocaine, d'après le projet de loi l'instituant, ne s'écarte guère de ces grands principes. Il y est dit que "La Cinémathèque Marocaine a pour objet de conserver le patrimoine cinématographique national et international et de promouvoir la diffusion de la culture cinématographique". Une note ultérieure explicite et précise les modalités de mise en œuvre de cette sorte de charge ou de plan d'action <sup>1</sup>:

"La Cinémathèque Nationale a pour mission de conserver tous les documents (photographies, articles, revues, livres, manuscrits, journaux, programmes, partitions musicales, matériels de publicité, scénarios, textes imprimés, manuscrits ou dactylographiés, maquettes de décors, dessins, costumes, souvenirs, etc.) concernant la cinématographie nationale et tous les films positifs ou négatifs qui lui seraient confiés en dépôt, prêtés ou qu'elle pourrait acquérir à titre gratuit ou onéreux ; de réunir une documentation lui permettant de connaître et de cataloguer les œuvres cinématographiques nationales réalisées des origines à nos jours ; de déterminer les films à acquérir et de rechercher en quelles mains ils se trouvent ; de prévenir les risques de disparition des films aussi bien auprès des instances publiques que privées susceptibles de s'intéresser à cette action et au besoin en faisant tirer des contre types des copies des dits films ; de posséder au moins une copie de tout film marocain ; d'établir avec les cinémathèques étrangères des échanges permettant de bénéficier d'acquisitions réciproques ; d'assurer la diffusion, par tous moyens, de ces documents et films

already begun one of the tasks which most interest the author, the educational function, by opening itself to researchers and organizing projections for schools. The Ministry of Education has begun to set up a network of scholarly ciné-clubs, and has met with students and teachers to let them know what a film archive can provide. In Morocco, there is not yet a film school, but there is a film archive. The educational, cultural and formative role of the archive was confirmed by the General Assembly of UNESCO, in January 1975, in a resolution unanimously adopted, emphasizing how the knowledge and tolerance of differences may be increased through means of films that educate ourselves about other cultures. That is the basis of an appeal to the Moroccan officials to endow this young institution with the necessary means and to enact a legal statute to ensure its existence and autonomy. FIAF is equally appealed to for help, on the grounds of its statutes and its history. In 1964 at the Moscow Congress, the members were asked to come to the aid of the small and young archives in developing countries. The Cinémathèque Marocaine is at an historic turning point.

(notamment par des projections organisées dans les locaux dont elle dispose habituellement ou dans ceux mis à sa disposition par tout tiers, notamment musées, universités, clubs, maisons de culture, etc. ; par l'organisation de rétrospectives composées soit de films accessibles à la grande masse du public et destinées à l'intéresser au cinéma, soit de films choisis notamment pour leur intérêt artistique, historique ou technique et destinés à un public plus restreint ; par des conférences et des recherches ; par des expositions au Maroc et à l'étranger ; par des cours relatifs à l'histoire ou à la pratique du cinéma) ; de contribuer à une meilleure connaissance de l'histoire de la cinématographie et à son enseignement méthodique en entreprenant des recherches, publications ou manifestations consacrées à l'histoire du cinéma et en encourageant toute étude en ce sens ; de procéder à toutes publications destinées à faire connaître le cinéma et les travaux de la Cinémathèque.

Entre parenthèses, comme on peut le constater, il n'est pas encore question d'archives de télévision, qui revêtent à nos yeux une grande importance. Mais à ce stade, cette absence est compréhensible. Le plus important est que c'est un vaste et ambitieux programme que cette liste exhaustive des actions, aussi diversifiées que nombreuses à mener, et qui pourraient satisfaire tous les publics et répondre à toutes les attentes et notamment aux deux principales missions pour lesquelles ont été créées, depuis les débuts, les cinémathèques: la préservation du patrimoine et la diffusion de la culture cinématographique. Mais la cinémathèque s'est-elle convenablement acquittée de sa tâche ? Les réponses à cette question sont mitigées. Il est certain que beaucoup a été fait eu égard à la jeunesse de cette institution. Et le point le plus positif est qu'elle a le mérite d'exister, après une longue et interminable attente. Une attente d'un demi-siècle, depuis les premiers avatars d'archives et les premières tentatives dans les années cinquante. Celles, assez maladroites parce qu'initiées par des dilettantes, des premières associations de cinéphiles français au Maroc ; celle, répondant plus à des objectifs de propagande politique du centre Cinématographique Marocain de l'époque du protectorat - enregistrée par la FIAF, puis ignorée, parce qu'elle n'était qu'une antenne non viable dudit centre - ou encore celle, plus sérieuse, d'une Cinémathèque Marocaine, inaugurée en grande pompe par les plus hauts responsables militaires français au Maroc et les représentations diplomatiques européennes le 29 décembre 1953, qui disposa d'une abondante collection et même des annexes dans les principales villes marocaines, mais qui était en fait, comme cela s'est avéré par la suite, des Archives militaires spécialisées<sup>ii</sup>. Plus tard, dans les années soixante-dix, des efforts ont été faits pour constituer un patrimoine cinématographique, par des associations, notamment la Fédération Nationale des Ciné-Clubs du Maroc, qui eut un réseau actif regroupant plus de soixante clubs ou par des particuliers comme Jean Pierre Millemam qui disposa d'un trésor de près de trois cent titres. Mais faute d'une véritable politique de conservation et en l'absence d'une institution spécialisée, il ne reste plus rien de ce qui fut patiemment collecté.

Depuis le mois de novembre 1995, date où elle a commencé à fonctionner, la Cinémathèque Marocaine, malgré ses très faibles

La misión y los objetivos de la Cinemateca Marroquí, son muy cercanos a los objetivos de los miembros de la FIAF, según lo explica el autor. Asimismo, su mandato tiene gran importancia para el Ministerio de Educación. Hay dos misiones fundamentales para todos los archivos filmicos: preservar el patrimonio cultural y promover la difusión de la cultura del cine. Estos objetivos ya no se oponen como lo hacían en el tiempo de los pioneros, cuando Ernst Lindgren daba mayor importancia a la preservación y Henri Langlois insistía en la prioridad de la difusión de la cultura cinematográfica.

Hoy, como ha dicho Raymond Borde, los archivos han madurado, y las dos tareas están en equilibrio. Ahora se admite abiertamente que vale la pena preservar todas las imágenes en movimiento tanto por razones sociológicas e históricas como artísticas y culturales, y además los archivos deben ser lugares vitales del cine y espacios de estudio.

El mandato que estableció el Archivo Fílmico Marroquí sigue estos principios y además es bastante explícito cuando describe en detalle el trabajo del archivo, que incluye: principios de adquisición, poseer al menos una copia de cada película marroquí; establecer relaciones de intercambio con otros archivos, adquirir y conservar toda clase de materiales relacionados, documentar el cine nacional, catalogar, organizar retrospectivas, préstamos, conferencias, investigaciones, cursos, publicaciones, etc. La televisión, considerada de gran importancia, no es mencionada aún en este plan de trabajo, porque el archivo cinematográfico se encuentra todavía en una fase inicial.

El archivo comenzó con las primeras asociaciones de cinéfilos franceses en Marruecos; luego respondió a los objetivos de la propaganda política del Centro de Cinematografía Marroquí en los tiempos del Protectorado, y fue registrado por la FIAF, ignorado luego ya que era sólo un signo de interés. La Cinemateca Marroquí fue inaugurada con toda seriedad por los militares franceses y en presencia de los diplomáticos europeos el 29 de diciembre de 1953,

moyens, a accompli un travail remarquable. Elle a réussi à acquérir des centaines de copies de films (plus de 450), à doter sa bibliothèque de centaines de titres (plus de 650), et à mettre sur pied un service de documentation diligent et efficace. Elle a organisé des projections sous forme de cycles, de semaines, sur des thèmes aussi diversifiés qu'intéressants, appuyées par la publication de brochures et de dépliants. Elle a participé à des manifestations et en a organisé d'importantes comme le colloque sur le cinéma colonial ou l'hommage à feu Ahmed Mesnaoui. Elle a offert et rendu des services à des publics nombreux et variés, comme les chercheurs, les associations et les lycéens. Et c'est à elle que nous devons le sauvetage de films comme celui de Brahim Dayah ou surtout ce qui reste des films du pionnier du cinéma marocain Mohamed Osfour, ainsi que l'exposition, dans de bonnes conditions de certaines pièces du matériel qu'il utilisait, ainsi que d'autres pièces témoignant de l'histoire du cinéma.

Les termes mission et perspectives sont indiscociablement liés à cette lancinante question des moyens. Et la seconde question s'impose d'elle-même: a-t-on donné à la Cinémathèque Marocaine suffisamment de moyens pour qu'elle puisse remplir cette mission ? Et comment peut-on parler de perspectives sans moyens adéquats ?

Faut-il le rappeler, le manque de moyens est un grand handicap pour toute entreprise. Des moyens, il en faut pour la collecte, la conservation et l'exploitation du patrimoine. Nous avons assisté, impuissants à la répétition des occasions perdues. Considérant que les films tournés au Maroc à l'époque du protectorat sont partie intégrante de la mémoire visuelle de ce pays, nous ne pouvons que déplorer – mais peut-être y a-t-il encore quelque espoir de les retrouver – la perte de films comme *Le Savetier du Caire*, *Le Fils du destin*, *Cheddad le justicier*, qui sont autant de témoignages inégalables sur le Maroc de la première moitié du XX<sup>ème</sup> siècle. Surtout que certains ont été entièrement interprétés par des marocains comme *Smana fille berbère*, tourné par Jean Mauran en 1936.

Une des missions de la Cinémathèque est justement de récupérer, quand cela est possible, les images enregistrées au Maroc, toutes les images, sans distinction de genre ou d'époque. Il faut que la Cinémathèque Marocaine ait les moyens de récupérer celles qui sont localisées, comme ce fabuleux *Romancero Marroqui*, de rechercher et de restituer *Le Violon*, film du premier directeur marocain du CCM, *Brahim ou le collier de beignets*, premier long métrage du Maroc indépendant, avec lequel il a participé au Festival de Berlin en 1957 - même si l'ambassadeur de France a quitté, très fâché, la salle de projection. Nous réclamons le film *Quand mûrissent les dattes*, premier long métrage fait par les premiers lauréats marocains de l'IDHEC, ainsi que *Les Enfants du soleil*, première coproduction franco-marocaine, dont une copie retrouvée par un ciné-club dans un marché aux puces a de nouveau disparu. Nous demandons qu'on donne à la Cinémathèque les moyens de retrouver et de récupérer les films échoués chez des particuliers qui les gardent jalousement mais qui ne sont pas inconnus.

La Cinémathèque Marocaine, en s'ouvrant aux chercheurs et en organisant des projections au profit des lycéens a déjà commencé à accomplir une des tâches qui nous intéressent le plus. Permettez-moi à

con grandes colecciones, e inclusive sucursales en las principales ciudades marroquíes. Se trataba en realidad de archivos militares especializados. En la década del setenta, la Federación Internacional de Cine-clubes y otros hicieron esfuerzos para construir un patrimonio filmico con colecciones privadas, pero con la ausencia de una política de conservación y de una institución especializada, la mayor parte de las colecciones se dispersaron. Desde noviembre de 1995, fecha en que el archivo filmico marroquí comenzó a funcionar, a pesar de su pequeña importancia, ha podido adquirir más de 450 películas, más de 650 libros y armó un servicio de documentación. Ha organizado proyecciones y apoyado publicaciones. Ha participado en manifestaciones y ha organizado algunas importantes como el coloquio sobre cine colonial o el homenaje a Ahmed Mesnaoui. Ha prestado servicios a investigadores, asociaciones y escuelas. Ha salvado las películas de Brahim Dayah, y todo lo que queda de las películas del pionero del cine marroquí, Mohamed Osfour. Pero la misión y las perspectivas están íntimamente relacionadas a la cuestión vital de los recursos financieros. Ciertas películas se han perdido por falta de medios para adquirirlas, o quizás aún puedan ser recuperadas con una investigación y si se consiguen fondos. El archivo filmico marroquí ha comenzado una de las tareas que más interesa al autor, que es la función educativa, abriéndose a investigadores y organizando proyecciones para escuelas. El Ministro de Educación ha comenzado a armar una red de cine-clubes escolares, y se ha reunido con estudiantes y maestros para sensibilizarlos a lo que puede brindar un archivo cinematográfico. En Marruecos, no hay todavía una escuela de cine, pero hay un archivo cinematográfico. El rol educativo, cultural y de formación del archivo fue confirmado por la Asamblea General de la UNESCO en enero de 1975, en una resolución adoptada unánimemente, que enfatizaba que nuestro conocimiento y tolerancia de las diferencias aumenta con las películas que educan sobre otras culturas. Estas son las bases del pedido al gobierno marroquí para

ce propos de parler au nom de la cellule d'animation cinématographique et audiovisuelle du MEN. Cette cellule est chargée de promouvoir la connaissance et la diffusion de l'art et de la culture cinématographique dans les établissements scolaires, en attendant l'intégration de cette culture dans les curriculum, ce qui ne saurait tarder. Nous avons commencé par constituer un réseau de ciné-clubs scolaires très prometteur. Lors des différentes rencontres aussi bien avec les élèves qu'avec les enseignants, nous nous sommes rendu compte de ce qu'une institution comme la cinémathèque pouvait leur apporter. Ils ont besoin de voir les œuvres majeures du cinéma, de situer et de mettre en perspective leur savoir et leurs références en matière de cinéma, aussi bien au niveau informatif, historique et esthétique qu'au niveau de la formation. On ne peut apprécier la littérature qu'en fréquentant les œuvres fortes, belles et sincères. La même règle peut être appliquée au cinéma. Et ce n'est qu'ainsi qu'on forme et affine le goût et l'esprit critique. Quelqu'un a dit qu'on apprend beaucoup plus en voyant les films qu'en suivant des cours dans une école de cinéma. Au Maroc, il n'y a pas encore d'école de cinéma, mais il y a une cinémathèque. Et son fonctionnement dans de bonnes conditions n'est pas seulement souhaitable, il est nécessaire. Et c'est dans cette optique que nous voulons que la Cinémathèque soit à même d'assumer son rôle de moyen et d'espace éducatif, culturel et de formation. Ce rôle a été confirmé par l'Assemblée Générale de l'UNESCO, en janvier 1975, dans une résolution adoptée à l'unanimité, par laquelle les membres soutenaient que le film s'imposait, en particulier, comme agent de diffusion des connaissances culturelles esthétiques, scientifiques, sociales et historiques. Ce rôle éducatif est aussi souligné par les institutions et les associations qui œuvrent pour le rapprochement entre les peuples et prônent la tolérance et l'acceptation des différences et qui voient dans les films un moyen de mieux faire connaître les autres cultures. C'est pourquoi nous lançons un appel aux responsables pour qu'ils dotent cette jeune institution des moyens matériels, financiers et humains nécessaires et d'abord d'un statut juridique qui lui donne une existence légale et une autonomie. Ce qui lui permettrait de mettre sur pied des stratégies de développement et d'établir des relations de partenariat fructueuses.

Il n'y a cependant pas que l'Etat auquel il incombe de soutenir les efforts tendant à doter le Maroc d'une cinémathèque digne de ce nom. La FIAF est également sollicitée et son action peut être décisive. Elle y est engagée par ses propres statuts ainsi que par son histoire riche en exemples où la solidarité agissante a fait émerger de puissantes cinémathèques, ce qui a été bénéfique pour l'ensemble de ses membres. Souvenons-nous que dès 1964, au Congrès de Moscou, ces membres avaient fait voter une mention par laquelle la FIAF faisait appel aux dits membres pour qu'ils viennent en aide aux cinémathèques des pays en voie de développement et incitait à soutenir les efforts des "small and young archives".

Nous sommes à un tournant historique. Je ne sais quel conservateur avait remarqué que, paradoxalement, notre époque se caractérisait plus par sa manière de considérer son passé que par son aptitude supposée à construire son avenir. Puisse cet appel attirer l'attention sur l'importance de la Cinémathèque Marocaine. Il paraît que, bien des fois,

dotar a esta joven institución de los medios necesarios y decretar un estatuto legal para asegurar su existencia y autonomía. También se ha pedido ayuda a la FIAF, basándose en sus estatutos y en su historia. En 1964 en el Congreso de Moscú, se pidió que los miembros ayudaran a los pequeños y jóvenes archivos en vías de desarrollo. La Cinemateca Marroquí se encuentra en un histórico punto de giro.

des textes décisifs étaient sur le point d'être signés mais que des aléas administratifs les auraient différés. Je ne puis m'empêcher d'évoquer Raymond Borde parlant du projet de Jean Mitry et de Jean Placide Mauclair et de la Cinémathèque Française, qui aurait pu voir le jour dès les années vingt: "Et l'heure était décisive, raconte Raymond Borde... C'était un des moments privilégiés où l'histoire aurait pu prendre un autre cours. Un rien suffisait: un ministre. Un ministre qui aurait dicté une note de service, en donnant à la France la gloire d'avoir précédé les autres nations. Cette note n'est pas sortie de l'encrier. Ce rien ne s'est pas produit".<sup>iii</sup>

Je ne voudrais pas terminer sur ces regrets, aussi conclurai-je par cette vision digne d'une belle scène de film fantastique, de l'un des précurseurs du mouvement des archives du film, Victor Perrot: "Quand nos descendants soulèveront la pierre de ce tombeau de Lazare que sera pour eux la cinémathèque, n'accompliront-ils pas le même miracle en prononçant ces paroles divines: Passé, lève-toi ! et le film se lèvera et marchera. Et le Cinématographe dira: "je suis la Résurrection et la Vie"."<sup>iv</sup>

<sup>i</sup> Note intitulée "Cinémathèque Nationale, mission et moyens d'action"

<sup>ii</sup> Filmafric, n°187; déc.1953

<sup>iii</sup> Raymond Borde, Les cinémathèques; Editions Ramsay 1988

<sup>iv</sup> Ibid

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Fax +32-2 534 47 74  
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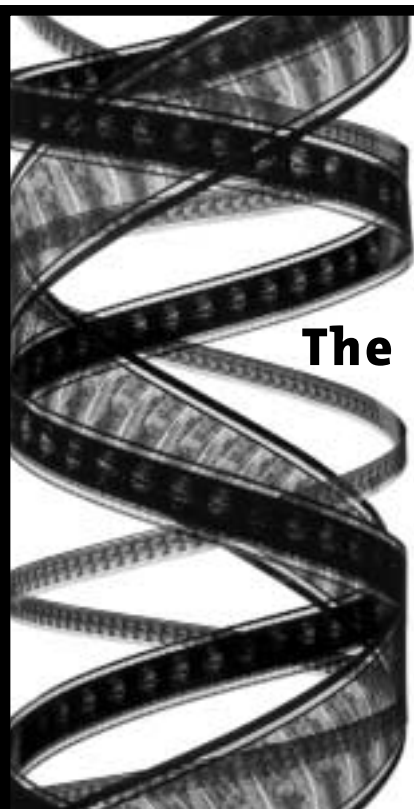
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